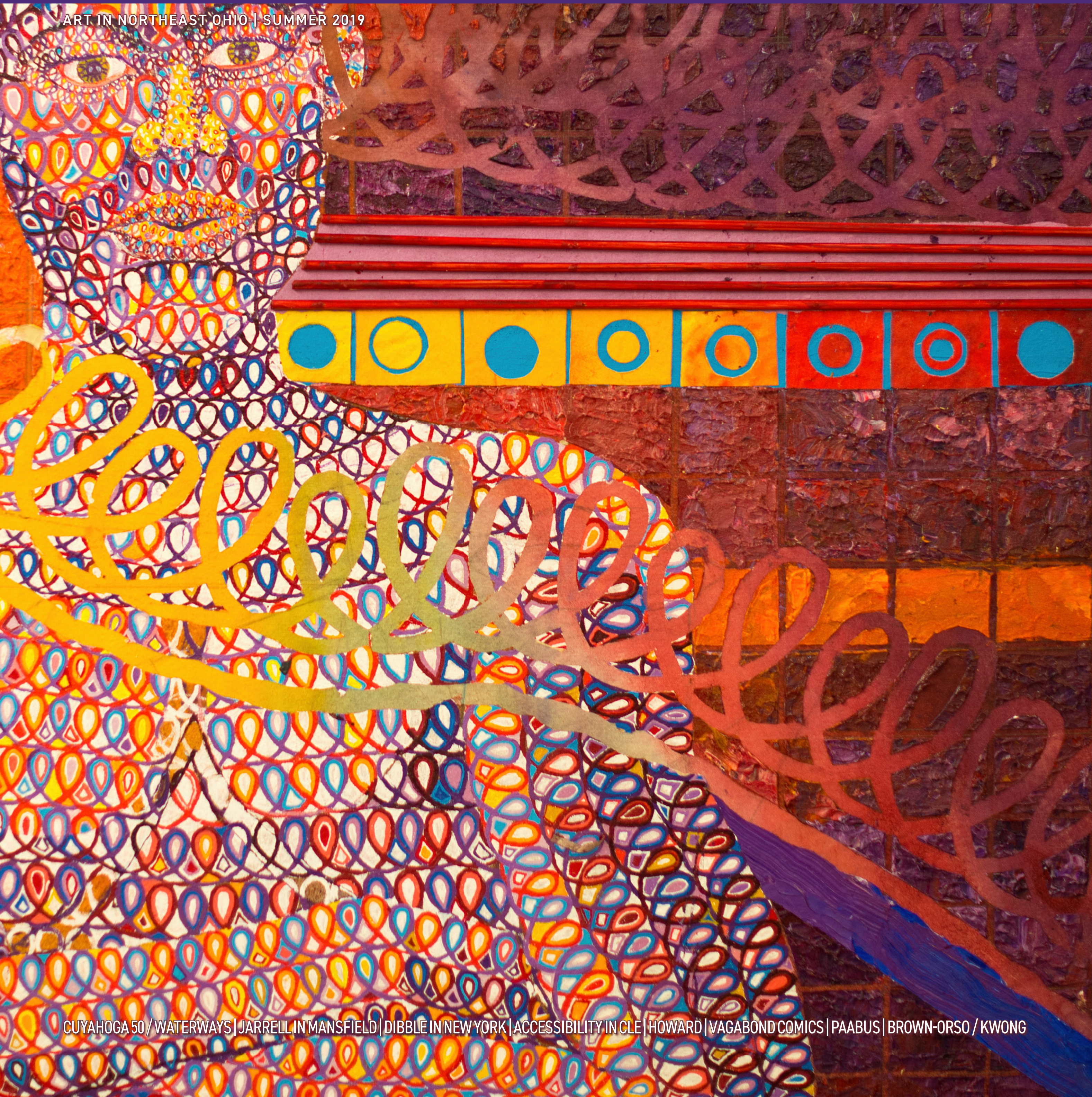
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2019



CUYAHOGA 50 / WATERWAYS | JARRELL IN MANSFIELD | DIBBLE IN NEW YORK | ACCESSIBILITY IN CLE | HOWARD | VAGABOND COMICS | PAABUS | BROWN-ORSO / KWONG

Cleveland Institute of Art

Alumni Exhibition

Opening Reception
Friday July 12
6–8pm
Through August 16

Curated by the Museum of Contemporary Art Cleveland's Courtenay Finn, the 2019 Alumni Exhibition will present work from across CIA's international network of distinguished and emerging alumni. Visit cia.edu/exhibitions

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions

Our exhibitions are generously supported by CIA's Community Partners. Visit cia.edu/partners.

cuyahoga arts & culture strengthening community

CIA

Museum of
Contemporary Art
Cleveland

free daily admission

moCa Cleveland is an *Open House*

Exhibitions through
August 11, 2019

Lee Mingwei: You Are Not a Stranger

Sunrise: A Tribute to Our Founders

Abe Frajndlich:
Portraits of Our Early Years

Toby's Prize
Sondra Perry: A Terrible Thing

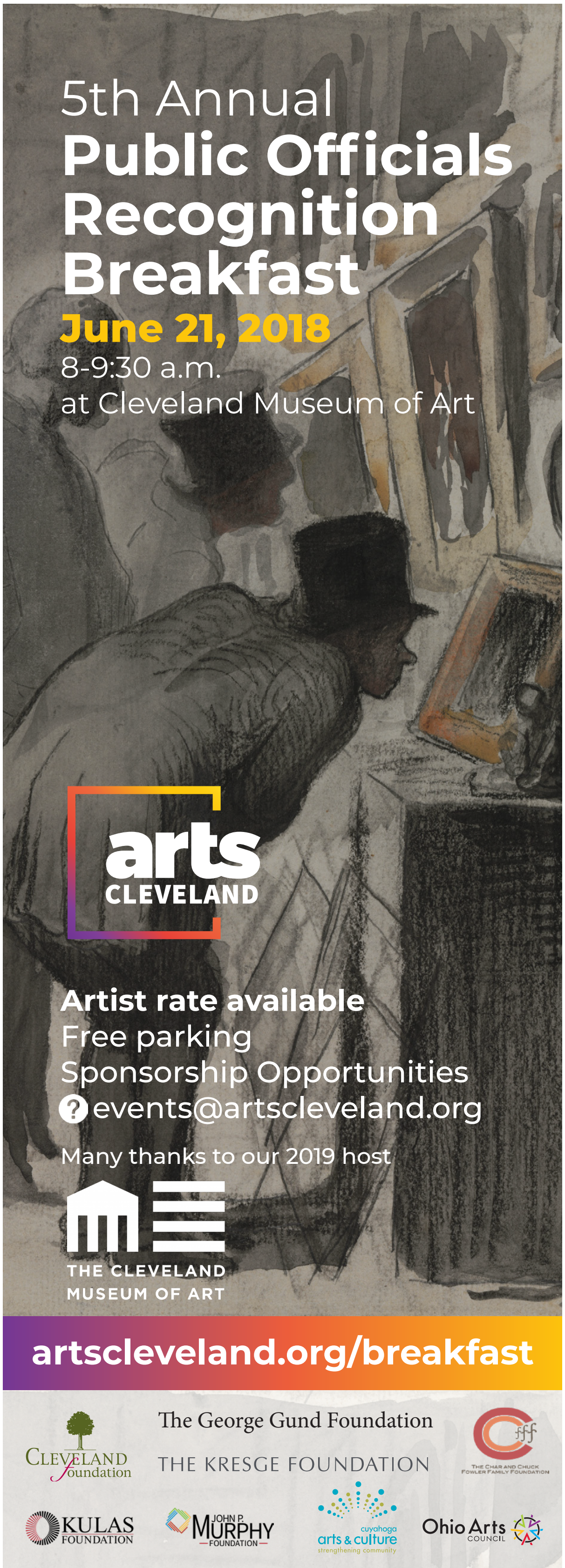
Catherine Opie: The Outside-Inside,
Installation at moCa Cleveland

Double Takes: Historic and
Contemporary Film & Video

Louise Lawler: Birdcalls

11400 Euclid Avenue
Cleveland, Ohio 44106

moCa
cleveland.org



5th Annual
Public Officials Recognition Breakfast
June 21, 2018
8-9:30 a.m.
at Cleveland Museum of Art

arts CLEVELAND

Artist rate available
Free parking
Sponsorship Opportunities
? events@artscleveland.org

Many thanks to our 2019 host
THE CLEVELAND MUSEUM OF ART

artscleveland.org/breakfast

Cleveland Foundation
The George Gund Foundation
The Kresge Foundation
The Char and Chuck Fowler Family Foundation
Kulas Foundation
John P. Murphy Foundation
cuyahoga arts & culture strengthening community
Ohio Arts Council

Michael Gill
Executive Director, Collective Arts Network
Editor / Publisher, CAN Journal

JoAnn Dickey, Art Director
Brittany M. Hudak, Communications Manager
April Bleakney, Development Manager
Seth Foerstner, Advertising Sales Executive
Laura Fratus, Copy Editor

COLLECTIVE ARTS NETWORK BOARD OF DIRECTORS
Michael Gill, President
Liz Maugans, Vice President
Nancy Heaton, Secretary
Keith Berr
Brian Friedman
Daniel Gray-Kontar
Wallace Lanci
Karen Petkovic
EMERITUS William Busta

CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and CAN Journal are supported by Consolidated Solutions, The Cleveland Foundation, Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107.
Online: CANjournal.org.

CONTACT
Executive Director / Editor / Publisher
Michael Gill: michael@canjournal.org
Advertising
Seth Foerstner: seth@canjournal.org

Ohio Arts Council
Cleveland Foundation
cuyahoga arts & culture
consolidated solutions
BRINGING BRANDS TO MARKET
TECHNOLOGY • PROMOTION • PRINT
The George Gund Foundation

CONSOLIDATED
AD

ART IN NORTHEAST OHIO | SUMMER 2019

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

05 | WELCOME TO *CAN JOURNAL*

06 | CAN MEMBERS REPORT

57 | CREATIVE FUSION: CUYAHOGA 50 AND THE WATERWAYS COHORT

72 | WADSWORTH JARRELL IN MANSFIELD
BY JOSEPH CLARK

76 | VAGABOND COMICS
BY MEREDITH KING

78 | MATT DIBBLE TAKES ON NEW YORK
BY DOUGLAS MAX UTTER

80 | KRISTINA PAABUS
BY BRUCE CHECEFSKY

84 | ARTIST/ARTIST
BY REBECCA CROSS

88 | MARK HOWARD PAINTS RELIGIOUSLY
BY JIMI IZRAEL

90 | CUYAHOGA LIGHTNING: THE RIVER BURNS AT CMA
BY BRITTANY M. HUDAK

92 | CWRU STUDENTS EXPLORE LATIN CULTURE THROUGH CLEVELAND ARTISTS
BY DAMARIS PUÑALES-ALPÍZAR

96 | THE FUTURE IS ACCESSIBLE
BY MOCO STEINMAN-ARENDSEE

98 | SUMMER EVENTS

104 | SUMMER FESTIVALS

106 | MEMBERS OF THE COLLECTIVE ARTS NETWORK

108 | DONORS

COVER: Detail from Big Bad Jack, buy AfriCOBRA founder and CAN Triennial Exhibition Prize winner Wadsworth Jarrell. His exhibit at the Mansfield Art Center opens June 22. See page 72.

Turning Point: The Thirteenth Fire

OWNING THE HISTORY OF THE BURNING RIVER

The first twelve fires on the Cuyahoga River didn't get much attention or do much to change the way our industries or governments viewed one of Cleveland's defining features. But the thirteenth fire, which took place in 1969 and was reported in *Time* magazine, captured the attention of the nation. Not only did that fire help to inspire the environmental movement and motivate the creation of the US EPA, but continual progress since then has left the river cleaner than it has been in a century. And in recent years, our understanding of the importance of fresh water as a regional asset has grown.

It takes time to overcome embarrassing history, even when events lead to positive change. It takes even more time to get to the point of celebration. Fifty years after that most famous fire on the Cuyahoga, Cleveland has reached that point. With promotional support from the City of Cleveland's Cuyahoga50 program, and financial support from the Cleveland Foundation's Creative Fusion Waterways to Waterways cohort, artists, galleries, and related organizations in the region are celebrating the whole story of the river as a point of Cleveland pride.

We've come so far that the Cleveland Museum of Art was comfortable commissioning the Chinese artist Cai Guo-Qiang to draw the river's course in gunpowder on a grand scale and set it on fire. For Clevelanders who lived through the fire and the late-night TV jokes, the resulting crooked trail of ash (Cuyahoga River Lightning, 2018) should call to mind the myth of the phoenix. It goes on view at the museum, starting May 25.

Of course, artists' interest in the Cuyahoga as a subject is not new. William Busta noted in our previous issue that artists have incorporated the river in their work throughout the history of Cleveland. "There's an intuitive sense that the river is the heart of the city—marking cultural differences which divide, and spanned by bridges which unite," he said.

Really, you could say that interest has been constant as a river. A year ago, as coverage of CAN Triennial and FRONT International ramped up, several reporters asked us, "What are the common themes in contemporary art-making in Cleveland?" The exhibit was expansive, with ninety artists presenting work in an enormous range of mediums and styles. And while art of the region is far too varied to say any single theme dominated, we did find that environmental concern—specifically an interest in the health of the Cuyahoga River and Lake Erie—played a prominent role.

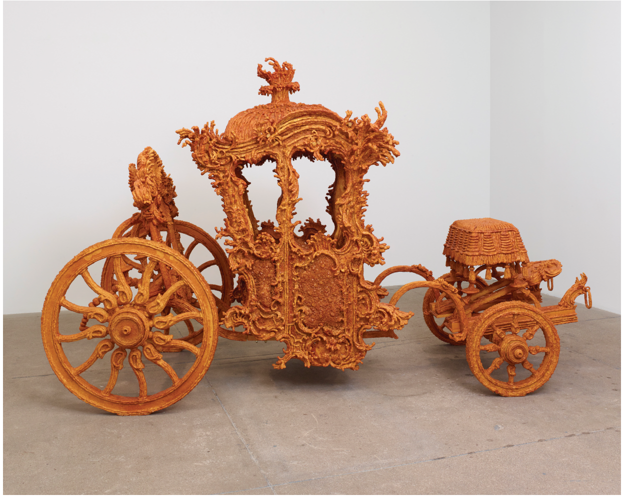
But a region-wide celebration of the river and its warts-and-all history, with major institutional support—that does feel like something new. We're thrilled to see the city and all the organizations participating in Creative Fusion helping to draw attention to the life force the river represents, the need to attend its sustainability. Happy anniversary.

We're also thrilled to see the constant outpouring of all kinds of activity represented on all the pages of *CAN*—including an exhibit of works by AfriCOBRA co-founder Wadsworth Jarrell. That's his vibrant image on our cover. Jarrell was the winner of the CAN Triennial 2018 / Mansfield Art Center Exhibition Prize, and his resulting exhibition there opens in June. We are proud to have played a role in connecting his art to that audience. You can read more about his work and a multitude of projects related to the Cuyahoga River as you turn the pages. We look forward to seeing you.

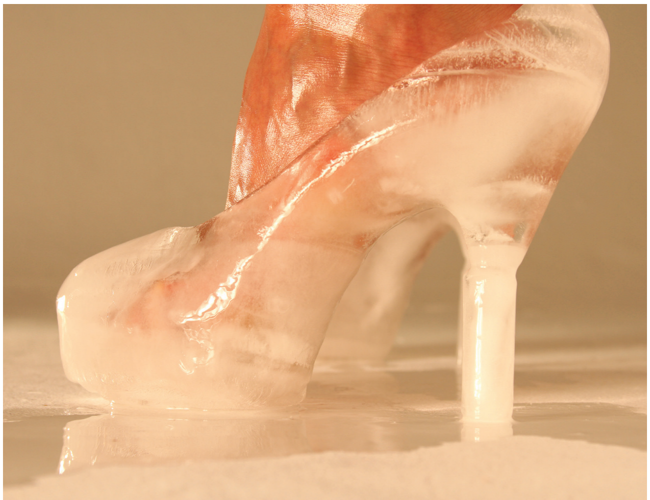
Michael Gill
Editor / Publisher

Nick Cave, Joe Vitone, and Mernet Larsen at Akron Art Museum

by Akron Art Museum Staff



Timothy Horn, Mother Load, 2008, plywood, painted steel, aluminum foil, polystyrene foam, hot glue, acrylic medium, rock sugar, and shellac, 6 × 9½ × 5½ ft., Courtesy of the artist © Timothy Horn, photo by Jason Schmidt



Ana Teresa Fernández, The Ice Queen, 2013, studio performance (still), Courtesy of the artist and Gallery Wendi Norris, San Francisco © Ana Teresa Fernández

DREAD & DELIGHT: FAIRY TALES IN AN ANXIOUS WORLD

Karl and Bertl Arnstein Galleries
June 29–September 22

Dread & Delight: Fairy Tales in an Anxious World brings together the work of contemporary artists who use classical fairy tales to address the complexities of our world today. While some embrace the stories' promises of transformation and happy endings, others plumb the more troubling elements—poverty, addiction and exploitations of power.

No matter their approach, each of the *Dread & Delight* artists dismantles and reassembles the tales in imaginative ways. In a 1980s arcade-like video by Ericka Beckman, the story of Cinderella becomes a means to talk about women's proscribed social roles, while Timothy Horn's nearly life-size carriage made of crystallized candy addresses queer identity and notions of the so-called rags-to-riches American dream. For The Ice Queen, Ana Teresa Fernández crafted a pair of high heels from ice, then wore them while standing over a street grate until they melted away, reversing the politics of Cinderella's transformation. In Alison Saar's tar- and gold leaf-covered sculpture Blonde Dreams, the story of Rapunzel becomes a vehicle for reconsidering racial constructions of beauty. MK Guth's 1,800-foot-long braid Ties of Protection and Safe Keeping, meanwhile becomes the site for a conversation about values and desires. In her illustrations of the Grimm's lesser-known story "All Fur," Natalie Frank underscores the tenacity at the heart of the tale by presenting the heroine neither solely as victim nor merely as passive recipient of a happy ending.

Many of the fairy tales featured in *Dread & Delight* are readily familiar. Others are lesser known and provide an opportunity to explore the rich breadth of the fairy tale tradition. Throughout the exhibition, artists engage with fairy tales across time—from early Italian, French, and German anthologies to Walt Disney's 20th-century animations and postmodern retellings by authors such Angela Carter and Margaret Atwood. Collectively they remind us that fairy tales have never been merely children's tales. Rather, these age-old stories of wonder are powerful tools for making sense of life's stark—and often dark—realities.

Dread & Delight is accompanied by a scholarly publication charting five decades of fairy tales in the visual arts and featuring a new work of fairy tale fiction by Pulitzer Prize finalist Kelly Link.

Dread & Delight: Fairy Tales in an Anxious World *was organized by Weatherspoon Art Museum at The University of North Carolina, Greensboro and curated by Dr. Emily Stamey. Its presentation in Akron is made possible through the generous support by the John S. and James L. Knight Foundation, Ohio Arts Council, The Tom and Marilyn Merryweather Fund and Buckingham, Doolittle & Burroughs, LLC. Media sponsorship provided by Western Reserve PBS.*

JOE VITONE: FAMILY RECORDS

Fred and Laura Ruth Bidwell Gallery

Through October 27

Joe Vitone: Family Records is an ongoing series of portraits of photographer Joe Vitone's relatives living in and around Akron, Ohio. Begun in 1998, this body of work documents evolving interpersonal connections between parents and children, siblings, spouses, cousins and other relations within working-class communities of the Rust Belt region. In the gallery, listen to the artist telling his family's stories via joevitone.oncell.com. What follows is the artist's caption for his 2004 work, Lerrynn Hummel and son, Paul Massey, on patio of her grandmother's apartment, where temporarily staying, Valleyview Apartments, 31st Street, Barberton, Ohio.

> "Lerrynn has recently had problems with her boyfriend and Paul's father. She and he were renting-to-own a nice farmhouse in Doylestown when he developed cancer. He was prescribed OxyContin for pain associated with this disease. Lerrynn, herself, was taking Percocet prescribed for back pain. She began sharing her partner's Oxy. Both of them lost their jobs. They lost everything and moved from the farmhouse. She is temporarily at the apartment of the grandmother, who raised her, Beverly Lemmon. Beverly, herself, moved to this location with husband, Jack Lemmon, to be near her granddaughter, Arathea Booth, and because she liked the swimming pool, though she admits she has never swum in it. Lerrynn helps out around the apartment, cleaning and caring for her kids and the kids of relatives who regularly drop in."
>
> – Joe Vitone

Joe Vitone, Lerrynn Hummel and son, Paul Massey, on patio of her grandmother's apartment, where temporarily staying, Valleyview Apartments, 31st Street, Barberton, Ohio, 2004, archival inkjet print, 20 × 24 in., Courtesy of the artist

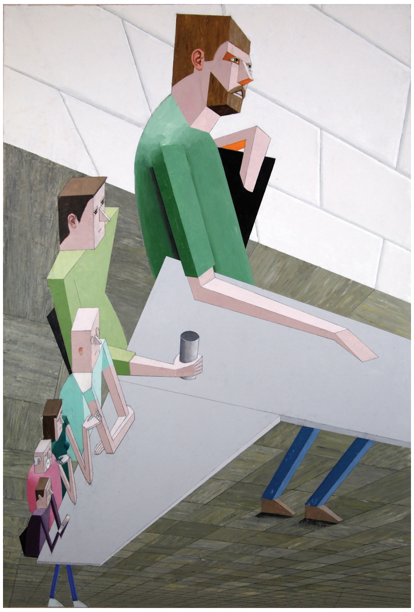
Joe Vitone: Family Records *is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation, Ohio Arts Council and the Char and Chuck Fowler Family Foundation.*

MERNET LARSEN: THE ORDINARY, REORIENTED

Judith Bear Isroff Gallery

Through September 8

Included in *Mernet Larsen: The Ordinary, Reoriented*, Seminar illustrates Larsen's interest in reverse perspective, where the figures in the background are larger than those in the foreground—the opposite of conventional two-point perspective. The artist renders an everyday scene in a sterile academic interior but wreaks havoc on our grounding within the space. The table and the floor are receding as they move toward us in such a way that the floor appears to flip to a ceiling. Meanwhile, the angle between the wall and the floor is obtuse, and the table is merely a floating plane. Having taught art for many years at the University of South Florida in Tampa, Larsen is intimately familiar with the tedium of classroom settings and faculty meetings. Her perspectival gymnastics work in tandem with the figures' subtle facial expressions and body language to tease out unspoken dynamics within the room.



Mernet Larsen, Seminar, 2011, acrylic on canvas, 59 × 40 in., Courtesy of David Howe

Mernet Larsen: The Ordinary, Reoriented *is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.*

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

NICK CAVE: FEAT | THROUGH JUNE 2
Karl and Bertl Arnstein Galleries

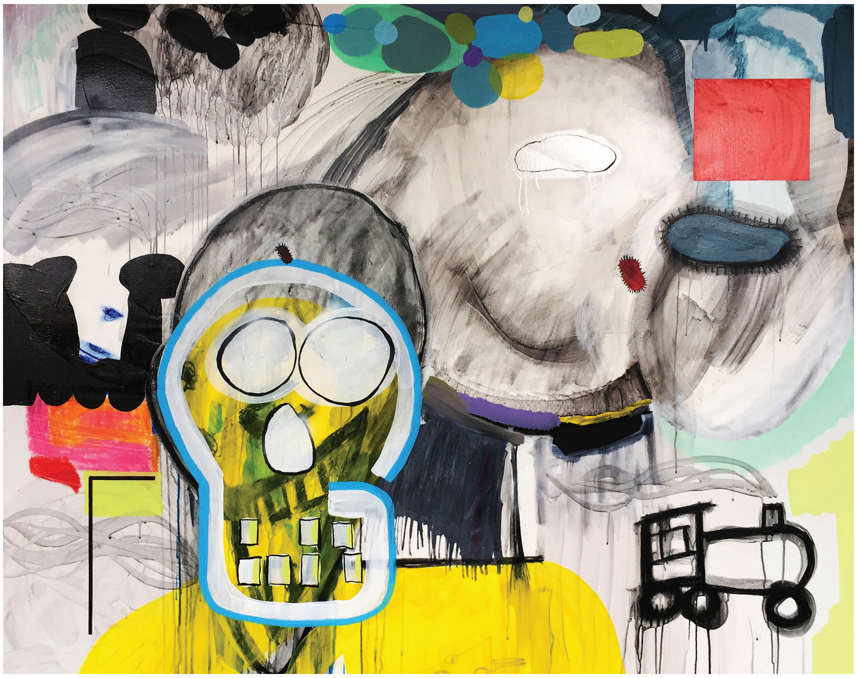
MERNET LARSEN: THE ORDINARY, REORIENTED | THROUGH SEPTEMBER 8
Judith Bear Isroff Gallery

JOE VITONE: FAMILY RECORDS | THROUGH OCTOBER 27
Fred and Laura Ruth Bidwell Gallery

DREAD & DELIGHT: FAIRY TALES IN AN ANXIOUS WORLD | JUNE 29–SEPTEMBER 22
Karl and Bertl Arnstein Galleries

Eric Rippert Gets Candid at BAYarts

by Jessica Stockdale



Eric Rippert, The Man Whose Head Expanded

TO LAUNCH yourself into the world of Eric Rippert's paintings, you might put on *The Man Whose Head Expanded* by The Fall, an English Post-Punk band. The title of the song has now become the title of Rippert's BAYarts June exhibition, as well as the title of the first piece of artwork in this series. It is successful at being both playful and eerie. Neon yellow plays against watery greys, and a skull takes the focus as a coarsely drawn train outline floats in the lower corner.

Rippert has been a fine art photographer for years, with work being exhibited internationally and being kept in the permanent collections of places like the Cleveland Museum of Art and the Cleveland Clinic Art Collection. To say that he's a heavy hitter in the Art World would be putting it mildly. And there is nothing mild about these vivid paintings.

So where does the music come in? What he listens to during creation becomes a tangible extension of the piece through the title. "To me, music inhabits the same subconscious space inside me that my paintings come from," says Rippert.

The art itself is a combustible collection of colors, gestures, and shapes that speak to the wild treks that his mind takes in his artistic process. Here, the rules he so preciously guarded and followed in photography have been chucked out the window as his car freewheels down the highway. It is this exciting sense of stirring and life that make these pieces so arresting to examine.

The imagery laced through the pieces is personal, based on his experiences of caring for his elderly father or growing up as a kid in suburbia. These life events are what he calls his "inner prep work." Rippert explains that they sometimes manifest "as memento mori skulls" or "rocket-powered race cars drawn with the same shaky scrawl as the six-year-old me."

When Rippert is asked what he hopes viewers take away from this work, he is interested in enigmatic impressions that evoke emotion. "It would be great if visitors to my exhibition could experience some sort of sensation that is out of the ordinary—an awareness that may be difficult to immediately identify or define, like the feeling one gets when reminded of a blurry moment from long ago."

Take a journey through Rippert's mind during the opening reception: June 7, 7:00 to 9:00pm. On display through July 6.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

GET OUT! FESTIVAL: OUTDOORS, WELLNESS & ART | 11-3PM SATURDAY, MAY 18

ERIC RIPPERT: THE MAN WHOSE HEAD EXPANDED, AND WORKS OF TIMOTHY HERRON
JUNE 7 - JULY 6
OPENING RECEPTION 7-9 PM

FARM & ART MARKET | 5-8PM JUNE 13 (EVERY THURSDAY)

ART & MUSIC FESTIVAL | 10AM-4PM SATURDAY, JUNE 15

TIMOTHY HERRON ARTIST RECEPTION | 7 PM THURSDAY, JUNE 20

MISTY HUGHES & CHRISTY GRAY RECEPTIONS | 7-9PM FRIDAY, JULY 12

PHYLLIS FANNIN & JACKSON KOCH RECEPTIONS | 7-9PM FRIDAY, AUGUST 9

Cleveland Institute of Art
Creativity Matters

Pay as you go life drawing

Perfect for all skill levels, our life drawing sessions are a great way to keep your skills fresh or to try a new technique. $15/session, or purchase an eight-session pass for $90. Moderated by Eddie Mitchell.

Wednesdays
May 29–August 14
7–9pm
cia.edu/lifedrawing

CIA

A

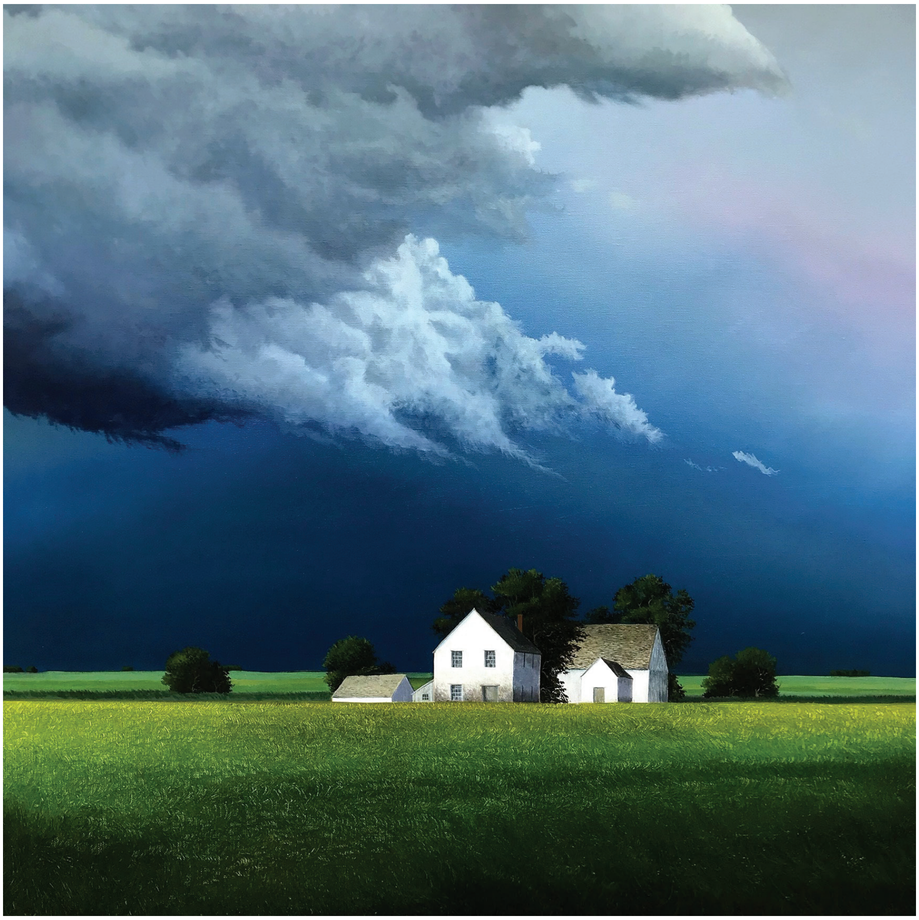
We support the Arts.

Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

HELLOAGNES.COM

Chagrin Falls Is Your Staycation Destination This Summer

by Valley Art Center Staff



Michael Miller's 2018 Best in Show Winner

SUMMER in Chagrin Falls always brings a few beloved traditions: blossoms, balloons, popcorn, and Art by the Falls. Held over two days during the second weekend of June, this annual art festival has brought fine artists and crafters to the idyllic Riverside Park for over three decades. Originally held 36 years ago as a way for the young Valley Art Center to promote its robust roster of professional art instructors, the event has grown over time to a full-fledged weekend festival with over 100 booths filled with original juried arts and crafts from local, regional, and national professional artisans. You won't want to miss the interactive demo booths, kids' activities, live music and dancing, delicious fare from local and regional food vendors, raffles, and more! This year, Art by the Falls will be open from 10:00am to 7:00pm on Saturday, June 8, and 10:00am to 5:00pm on Sunday, June 9.

Summer at VAC also brings the annual Student/Faculty Exhibit. This popular annual exhibition showcases the diversity of classes and mediums offered by our talented faculty and is a platform to celebrate the successes of our students. Over the past year, Valley Art Center has offered over 400 classes and workshops, taught by 30+ professional instructors, to over 1,500 students. Please join us at the opening reception on Friday, June 28, from 6:00 to 8:00pm to experience all the remarkable ways our students and faculty make us what we are! While you are here, be sure to cast your vote for the Frank and Yolita Rausche People's Choice Awards. Cash prizes will be awarded to one adult and one child who are VAC students. There will also be an extended showing featuring the People's Choice winners and other selected work, at the Chagrin Falls Historical Society as a precursor to VAC's 50th Anniversary celebration in 2021.

With abundant dining, shopping, and art destinations in easy walking distance down the hill from VAC, Chagrin Falls is a great summertime destination.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

ART BY THE FALLS | JUNE 8 & 9 | RIVERSIDE PARK

SUMMER CLASS SESSION | JUNE 17–AUGUST 30

STUDENT FACULTY EXHIBIT | JUNE 28 – AUGUST 7
RECEPTION 6-8PM FRIDAY, JUNE 28

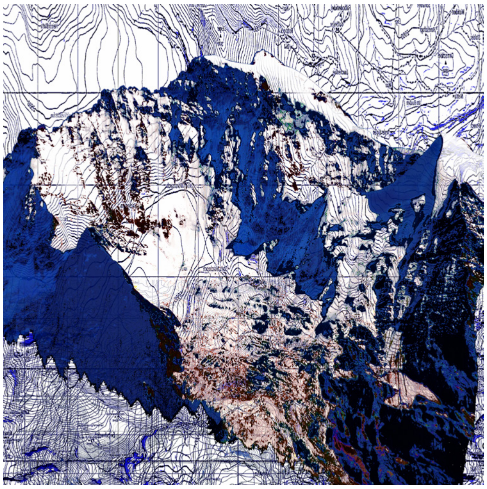
Huntington Convention Center of Cleveland

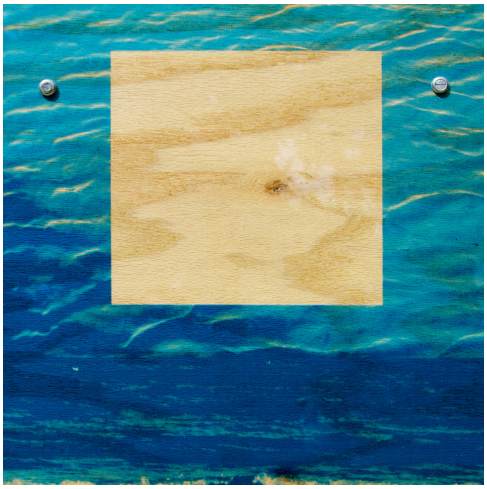
Global Center for Health Innovation
CLEVELAND, THE MEDICAL CAPITAL

CURRENT EXHIBITION
SYMBIOLOGY

An exhibition of works by George Kozmon and Guy-Vincent exploring the dichotomies of image-making, and the interconnectedness to landscapes, symbols, and people. The images, sizes, and techniques used by the artists range from traditional painting to new media.

April 25 - Oct 11





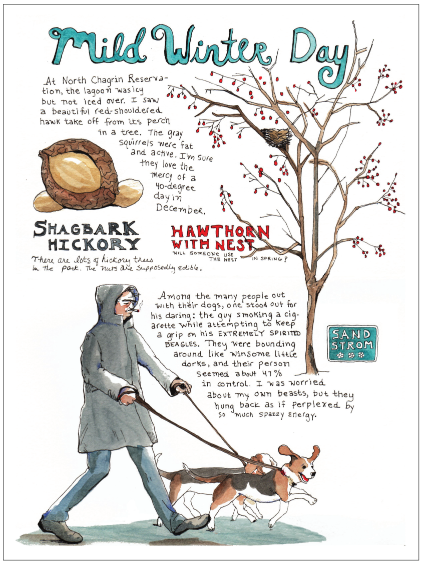
Public Viewing
Monday - Friday, 8:00 am - 5:00 pm

For more info, contact: **djohnson@clevelandconventions.com**

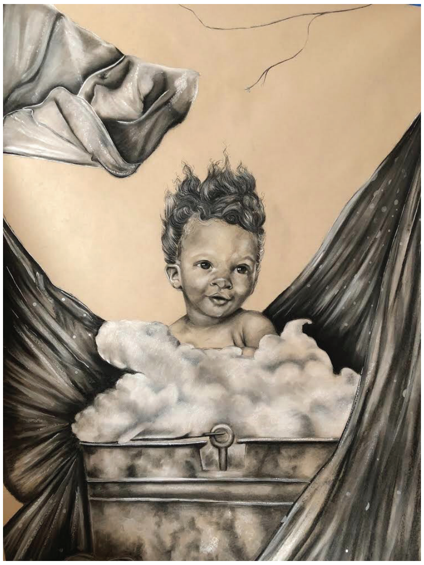
Cleveland Convention Art Gallery
at the Huntington Convention Center of Cleveland

Heights Arts Presents Emergent, and More

by Heights Arts Staff


Mild Winter Day
At North Chagrin Reservation, the lagoon was icy but not iced over. I saw a beautiful red-shouldered hawk take off from its perch in a tree. The gray squirrels were fat and active. I'm sure they love the mercy of a 40-degree day in December.
SHAGBARK HICKORY
There are lots of hickory trees in the park. The nuts are supposedly edible.
HAWTHORN WITH NEST
WILL SOMEONE USE THE NEST IN SPRING?
Among the many people out with their dogs, one stood out for his daring: the guy smoking a cigarette while attempting to keep a grip on his EXTREMELY SPIRITED BEAGLES. They were bounding around like winsome little dorks, and their person seemed about 47% in control. I was worried about my own beasts, but they hung back as if perplexed by so much spazzy energy.
SAND STROM

Karen Sandstrom is Heights Arts Spotlight Artist May 10 - June 23.



Charcoal on paper drawing by Davon Brantley, from the 2019 *Emergent* exhibition

HEIGHTS ARTS' gallery, 2175 Lee Road, is excited to present the third iteration of the well-received exhibition *Emergent*, which shines a light on artists who have recently graduated from area colleges and universities. First organized in 2015, *Emergent* celebrates the strength of the Northeast Ohio region as a training ground for significant artists of tomorrow. Numerous artists who appeared in previous *Emergent* exhibitions at Heights Arts are now well into established careers as working artists in the Cleveland area and elsewhere, including Jerry Birchfield, Abbey Blake, Robert Coby, Amber Ford, Matthew Gallagher, David Masters, Nathan Prebonick, and Rachel Shelton.

For *Emergent 2019*, the Heights Arts exhibition community team selected eleven artists who create in a variety of media, from institutions that include the Cleveland Institute of Art, Kent State University, the University of Akron, and Oberlin College. The artists are Emily Brannan, Davon Brantley, Kimberly Chapman, Kylie Demkowicz, Sydney Givens, Alyson Hollobaugh, Danielle Mužina, Alex Overbeck, Noelle Richard, Jeni Stovicek, and Yskandar.

About halfway through the run of every exhibition, Heights Arts organizes an accompanying program called *Ekphrastacy: Artists Talk + Poets Respond*, which combines short talks by artists in the exhibition with readings by area poets of poems written specifically in response to the works on view in the show. This always-inspiring event is slated for Thursday, May 23, at 7:00pm for the *Emergent* show. The exhibition will be on view through Sunday, June 9.

Overlapping the run of that exhibition is a spotlight show featuring Karen Sandstrom, who offers a group of illustrations that focus on animals and people's relationships with them. Her work is on view through June 23.

Coming up later in the summer is a group show, *Call + Response*, running June 14 to July 28 and featuring photographs by Christina Bock, sculpture by Mona Kolesar, mixed-media drawings by Nadya Scheiner, and encaustics by Dawn Tekler. The next spotlight, opening June 28, brings works by printmaker Jennifer Leach and runs through August 11.

Finally, from August 2 to 25, Heights Arts presents the first in what is planned to be an annual offering: a short exhibition curated by its two high school interns, a junior and a senior from Cleveland Heights High School who spend the school year working with the Heights Arts exhibition community team. This year's interns have been graduating senior Mia Miller and junior Ava Collyer. ◼

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

SPOTLIGHT ARTIST: KAREN SANDSTROM | MAY 10–JUNE 23

EMERGENT | APRIL 26–JUNE 9

EMERGENT EKPHRASTACY | 7PM THURSDAY, MAY 23

CALL + RESPONSE | JUNE 14–JULY 28

SPOTLIGHT: JENNIFER LEACH | JUNE 28–AUGUST 11

CURATORS MIA MILLER & AVA COLLYER | AUGUST 2–25

BorderLight

INTERNATIONAL THEATRE + FRINGE FESTIVAL CLEVELAND

WED. JULY 24 – SAT. JULY 27

PUBLIC SQUARE -TO- PLAYHOUSE SQUARE

100 Performances
40 Productions
9 Stages

Tickets On Sale Now
BorderLightCLE.org

@BorderLightCLE

Therapeutic Effects: Artists-in-Residence Talk of Art and Healing

by Elaine Cicora

Artists Menna Asrat and Erin McCall exhibit together in the Streeter Gallery, starting August 16.

ART IMITATES life. And sometimes, art *unlocks* a life.

Just ask Menna Asrat, 25, and Erin McCall, 23, two young artists preparing for their first joint exhibition in the Streeter Gallery at Judson Park.

Although their paths to this point have differed—Erin comes from Pennsylvania, for one, and Menna is from Ethiopia—the women share much in common. Both are graduate students in counseling and art therapy at Ursuline College; both studied psychology as undergrads; and both share the title of "artist-in-residence" at Judson Park, where they assist with creative arts and art therapy programming under the direction of program coordinator and art therapist Cathy Bryan. In exchange for their residency, the women receive housing and access to Judson Park's art studio.

Menna and Erin also share this: a conviction that art can break through barriers that traditional talk therapy often cannot.

Art therapy has long been recognized as a valuable tool for reaching and engaging people who, for whatever reasons, are unable to communicate through words. "Art doesn't lie," says Cathy. "It's a projection, a mirror of what's going on inside."

Menna agrees. "Art breaks down barriers and can lead to conversations that people might not engage in otherwise," she says. "It can trigger memories, provide release from pain and stress, and help maintain relationships with family and friends."

Erin has long been interested in making art, but it wasn't until her junior year of college, when she decided to check out an art therapy class, that she saw a bridge between her vocational and avocational objectives. "It was a way I could do my art and also help people," she says. "That had always been my goal."

Menna, in contrast, came to her practice as a fortuitous side effect of undergrad stress. "Even though I was studying psychology, I started taking one art class each semester to help me de-stress," she says. It didn't take long for her to appreciate the therapeutic powers of art-making, and she soon launched a personal practice.

Since starting their residency, both women have focused on acrylic pouring, the process of making swirling abstractions by pouring acrylic paint over canvas. The results can be breathtaking. One of Menna's paintings, Serenity, is a dimensional whirl of turquoise, buff and black, and bears a striking resemblance to a topographical map. Likewise, one of Erin's pieces, The Marble Effect, brings to mind delicate Florentine paper.

Entitled *Identity & Growth: the Art of Menna Asrat & Erin McCall*, the upcoming show will include these pieces, along with approximately sixty other works chosen to reflect the women's evolution as students, therapists, and artists.

Its focus on personal identity will make the show highly relatable, Erin promises. As for Menna, who has long favored abstract art, the exhibit is a chance to share her own identity with others. "I love it when viewers project themselves into my work," she says. "It feels great when my art gives them their *own* story to tell."

Spoken like a true art therapist.

HOWSON GALLERY
DR. GEORGE A. STREETER GALLERY

Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106

IDENTITY & GROWTH: THE ART OF MENNA ASRAT & ERIN MCCALL
OPENS AUGUST 16

Coming soon to an Artspace near you

PHOTO CLE FEST

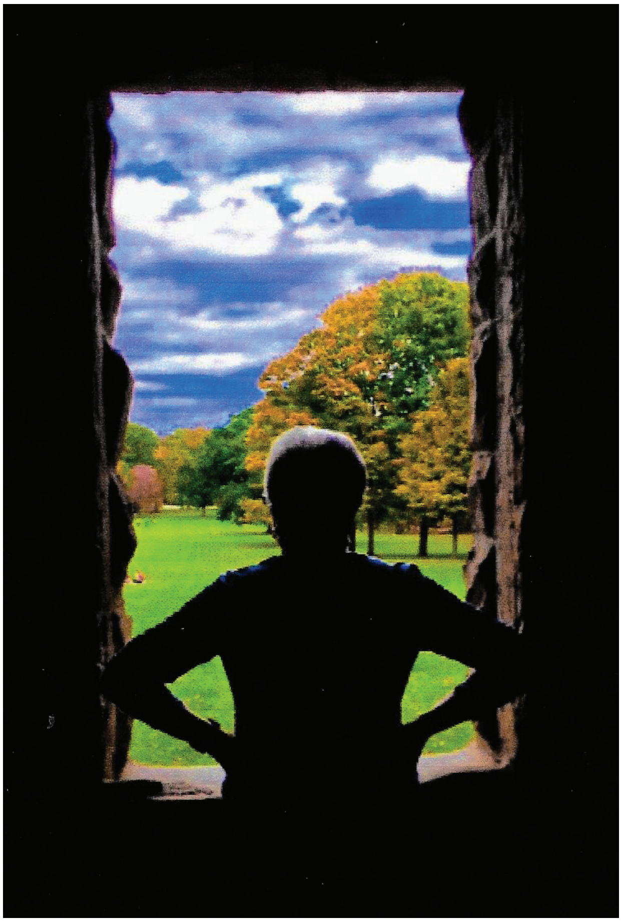
The First Annual Cleveland Photo Fest
September 1st through October 31st, 2019

Host a show | Exhibit your work
For more information go to www.clevelandphotofest.org
or email contact@clevelandphotofest.org

Sponsored by:
The ClevelandPhotographic Workshop (a 501.C.3.Corp.)
Herbert Ascherman - Director
Cleveland Photo Fest
Laura D'Alessandro, Jim Szudy - Directors

ArtiCle/Art In Cleveland Presents *The Elemental Imagination*

by Kathy Skerritt



Castle View, Louis Ross

PAINTERS Kathy Skerritt and Rita DiCello, ceramic artists Diane Pinchot and Bob Marrone, photographer Al Fuchs, mixed-media artist Susan Ross and assemblage artist Louis Ross, explore the theme of *The Elemental Imagination* through intuitive and narrative-based artistic responses to the natural world and our current human presence or possible future absence in it.

Concerned with the acceleration of climate and biodiversity breakdown, the seven Artists of ArtiCle focus on neglect, decay, and transformation of our environment to make the process visible. Their differing approaches to this theme present thought-provoking ideas about the world we inhabit.

While one might expect that such visual statements would be bold calls for action, the Artists of ArtiCle explore subtle images and objects of human de-construction and the supernatural regeneration of our planet. The viewer is confronted to consider their place in the larger whole of which they are an active part. Elements of clay, paint, inks and found objects are fashioned to remind us we live in the realm of a powerful reality larger in scale and more mysterious than any we can imagine.

Ceramic artists Diane Pinchot and Robert Marrone fashion earth, fire and water into three-dimensional form. Photographer Al Fuchs captures the fleeting reality of light we mostly miss. Artist/writer Kathy Skerritt combines natural elements and energies with the interaction of chance and thought. Painter and art historian Rita DiCello explores the natural spectrum of color and human emotion. Art educator Susan Ross reminds us of the fresh vision and magical world we held as children. Assemblage artist Louis Ross arranges cast-away objects and images into wordless prose.

The Elemental Imagination *opens at ArtiCle/Art In Cleveland Gallery and Studios on Friday, June 7, and continues through the month to the Waterloo Arts Fest on Saturday, June 29.*

ARTICLE/ART IN CLEVELAND

15316 Waterloo Road
Cleveland, Ohio 44110
Facebook: Article@artincle

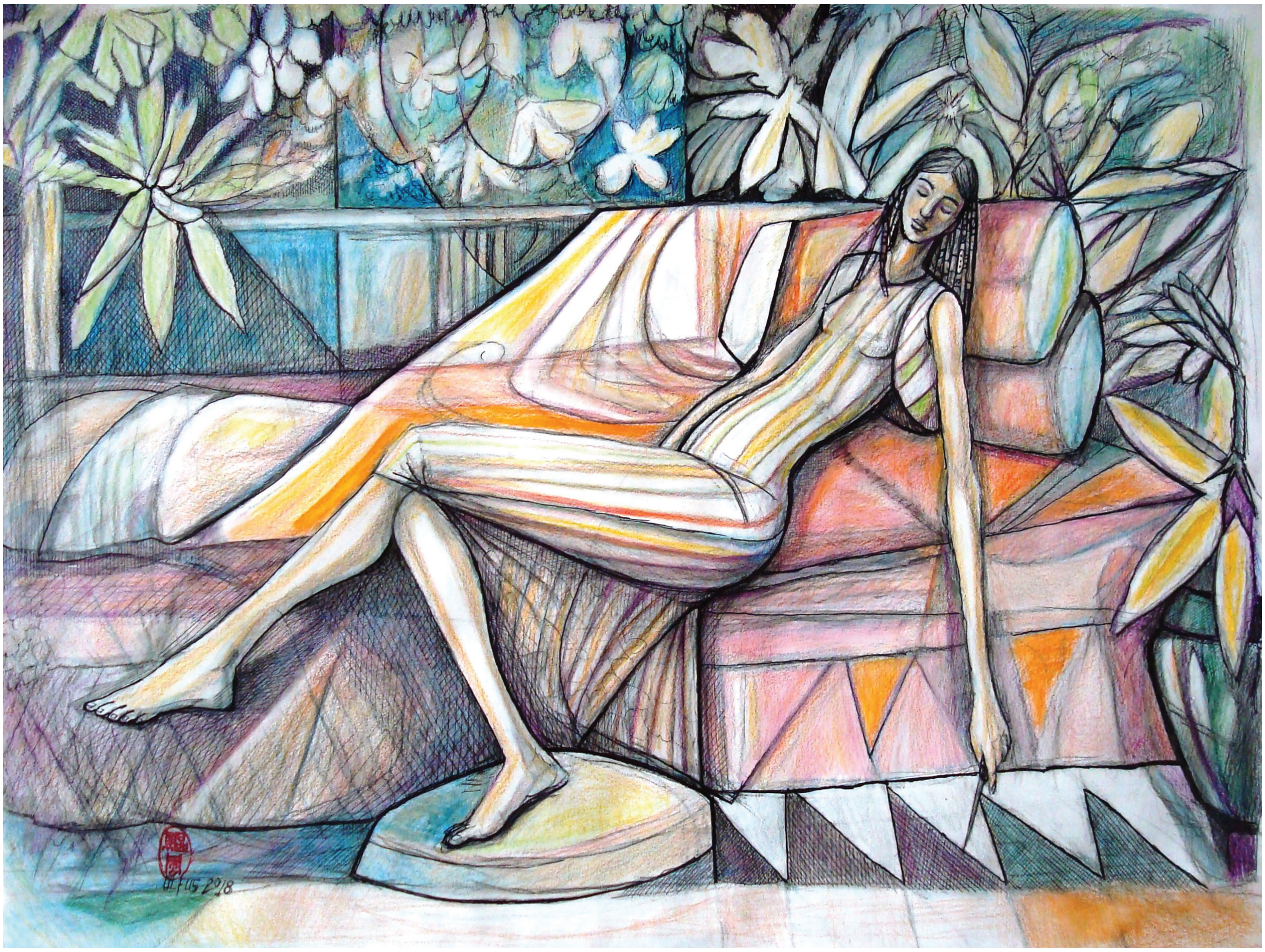
THE ELEMENTAL IMAGINATION | 6–10PM FRIDAY, JUNE 7

WATERLOO ARTS FEST | NOON-7PM SATURDAY, JUNE 29

URSULINE INVITATIONAL/FIVE GENERATIONS
RECEPTIONS 6–10PM FRIDAYS, JULY 5 & AUGUST 2

Hampton R. Olfus Jr. at Framed Gallery

by Stacey Bartels



Lazy Afternoon, by Hampton R. Olfus, Jr. Framed Gallery presents an exhibit of works by Hampton R. Olfus August 2 - 31.

FRAMED GALLERY presents Hampton R. Olfus Jr. on view August 2 through 31. There will be a public opening reception Friday, August 2, from 6:00 to 9:00pm.

Hampton R. Olfus Jr. is a Washington, DC, native who creates works of art that are influenced by many artistic styles. Olfus works in a variety of media. He studied art at Prince George's Community College in Largo, Maryland. After leaving college he immersed himself in the Metro DC art scene. Hampton has exhibited his art nationally and internationally.

Hampton has been involved with many art organizations within the public and private sectors. Art is an integral part of his life. In the words of Olfus, "Let art be art, fresh and new, no egos or selfish wants just the artist's pure spirit. I have an eclectic aesthetics that I bring with me into the studio. I choose to follow my gut when I create art. My true emotions in the studio are what I aspire to transfer through the media."

FRAMED GALLERY
15813 Waterloo Road
Cleveland, Ohio 44110
Framedgallery.net
216.282.7079

HAMPTON R. OLFUS JR. | OPENING AUGUST 2
RECEPTION 6-9PM FRIDAY, AUGUST 2

Praxis Expands with New Digital Weaving Lab

by Jessica Pinsky

The site of Praxis Fiber Workshop's new Digital Weaving Lab, opening in June. LEFT: Interior. RIGHT: Exterior of 439 East 152nd Street.

AFTER FOUR YEARS in operation in the Waterloo Arts District, Praxis Fiber Workshop, a community textile studio, will expand to include digital weaving equipment. In October, 2018, our organization purchased the double family home adjacent to the back parking lot of Praxis on East 152nd Street. With renovations complete, the upstairs two-bedroom apartment will house our artist-in-residence program and the downstairs will house the computer-assisted looms and other digital textile equipment.

Opening in June, 2019, the concept for the digital lab is simple. Classes in digital dobby and jacquard weaving will be offered three times per year. For the remaining nine months, the looms will be available to rent on an individual basis. Rental includes 24/7 access to the digital lab and technical assistance during business hours. Full membership to Praxis Fiber Workshop including access to print tables, dye lab and private studio space can be added a la carte.

When taking a beginning weaving class at Praxis, students are introduced to the handloom. This manual loom is controlled by pedals the weaver sets up in a specific pattern. The pedals tell the loom which yarns to move to create a specific pattern in the cloth. Computer-assisted looms are similar, however here, the computer tells the looms which yarns to move. With this equipment, weavers can create complex cloth in a fraction of the time.

This expansion is a unique plan for a community textile organization in the United States. Currently, there are no locations in this country where an artist can rent individual time on a digital loom without taking a class. This gives artists that have had access to the equipment during their education a place to continue their work. It also gives experienced weavers an opportunity to easily expand their practice.

Cleveland is a pivotal location for the national art community and it is our goal to connect to the larger art markets in this country and abroad. The benefits of artists visiting and exhibiting in Cleveland from other cities (while providing artist exchange experiences with Cleveland-based artists in their respective cities) is invaluable. These tools correspond with an innovation in our field that is essential for the growth of textile art. Praxis will now be contributing in a significant way towards this movement forward.

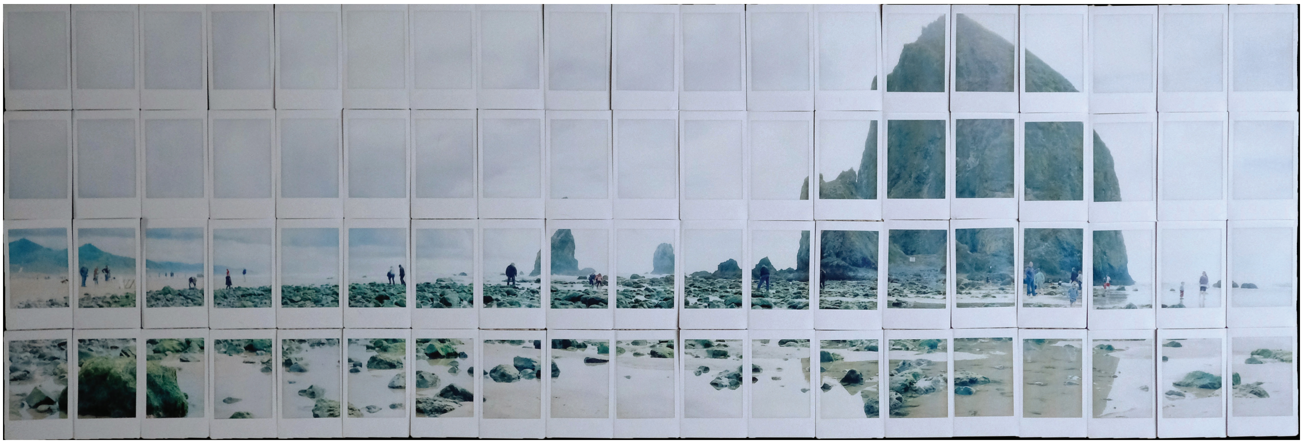
Please join us for a ribbon cutting ceremony and grand opening celebration at 5:00pm on Friday, June 7.

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

PRAXIS DIGITAL WEAVING LAB GRAND OPENING | 5–9PM FRIDAY, JUNE 7
PRAXIS DIGITAL WEAVING LAB, 439 EAST 152ND STREET

Best of Show: Waterloo Arts Juried Exhibition



Cannon Beach, Oregon, a Polaroid photo montage by Stephanie Spyker, was winner of the Waterloo Arts Juried Exhibition Best in Show award for 2018.

WATERLOO ARTS' annual Juried Exhibition draws submissions from around the US and Canada, and offers prizes including a $500 Best of Show award. Last year's top prize went to Cannon Beach, Oregon, a montage of Polaroid photos by Stephanie Spyker. She took a few minutes to answer questions about the piece and her work.

CAN: How did you choose to represent these landscapes with multiple shots, rather than one sweeping image?

STEPHANIE SPYKER: The beginning of these Polaroid montages stemmed from wanting more of a dialogue with the images I take when I have the opportunity to travel. I have many rolls of film that seemed to be piling up and I wanted to be able to spend more time with them, rather than just scan, print, and move on. I had this idea of monotonous or repeating Polaroids, but I wasn't quite sure what the subject would be or how I would pull it off. Because these montages take a lot of time and preparation, it lets me slow down and enjoy the photograph more, as I hope it does with other viewers as well.

CAN: What does it mean to you that the image is made from dozens of individual shots?

SS: To me, breaking up the images resonates well with film grain, or with digital pixels. Obviously, these are much larger than a pixel, but it's mimicking it on a much larger scale. It's interesting because most people are used to seeing just one continuous image, so it catches the viewers' attention when they have to visually piece it back together themselves.

CAN: Do you have other upcoming shows?

SS: At the moment, no. I actually had a show this past winter at the Harris Stanton Gallery in Akron featuring four more of these Polaroid pieces. I'm finishing up my first year of grad school at Ohio University, so I've been focusing more on my classes this semester. But I have entered a couple juried shows that are during the summer, and am waiting to hear back!

CAN: Will you enter the WAF show this year?

SS: Yes! I have entered three pieces this year, although they are quite different than my Polaroid montages. Looking forward to seeing the show this year!

Waterloo Arts' annual Juried Exhibition opens June 7 with a reception from 6:00–9:00pm, and will be open through the Waterloo Arts Fest on June 29 at multiple venues: Waterloo Arts gallery, Praxis Fiber Workshop, and Brick Ceramic + Design Studio. The 2019 juror is Anthony Mastromatteo. In addition to Best of Show, prizes include second place, honorable mention CAN Journal Prize, and media-specific prizes in fiber, wearable art, printmaking, sculpture, and work in paper. All accepted artists receive a $25 honorarium.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org

WALK ALL OVER WATERLOO | JUNE 7, JULY 5, AUGUST 2

WATERLOO ARTS JURIED EXHIBITION | JUNE 7–29
RECEPTION 6–9PM FRIDAY, JUNE 7

WATERLOO ARTS FESTIVAL | NOON–7PM SATURDAY, JUNE 29

SOME DISASSEMBLY REQUIRED | AUGUST 2–SEPTEMBER 21 | Presented by Maria Neil Art Project

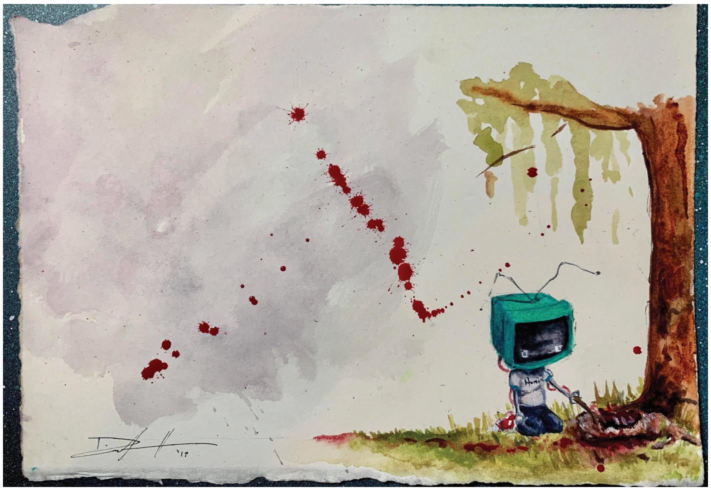
Some Disassembly Required at Waterloo

by John Farina

IN 2017, artist and gallery owner Dan Miller survived what should have been a fatal motorcycle wreck. He was the victim of a hit and run. The trauma and subsequent depression was a tough time for Dan, but it also caused a creative spark in him.

Dan conceptualized an exhibition creating pieces dealing with that trauma and severe depression. His experience will be interpreted through robot surrogates. *Some Disassembly Required* tells those stories through derelict suicidal robots and dystopian themes. It seems like a dark concept, and it is, but Dan presents it in a way that is both accessible and reflective.

Maria Neil Art Project returns once again to Waterloo Arts to present *Some Disassembly Required*, August 2 through September 21. It is the first of our Pop-Up installations for 2019.



Dan Miller,
January,
Acrylic,
watercolor, and
ink on paper.
7"x10" 2019

Born in 1980 and raised in Cleveland, Dan Miller is largely a self-taught artist, active in the Cleveland area for more than sixteen years, working in many mediums—most primarily acrylic and watercolor. With a penchant for illustration heavy work he evokes a whimsy in often heavy or dark subject matter. Dan is also the owner of the newly opened Rant Gallery.

See previous page for Waterloo Arts venue information and event schedule.

SAVE THE DATES:
05.17.19
06.21.19
07.19.19
08.16.19
09.20.19
10.18.19
11.15.19
12.20.19
01.17.20
02.21.20
03.20.20
04.17.20

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

THIRD FRIDAYS

Come see the largest fine art complex in this region with over 60 galleries, studios, and other creative spaces all under one roof. On THIRD FRIDAYS, the whole building comes alive from 5 - 9pm for the most fascinating art walk you've ever experienced. Plus, every Friday from 11am - 4pm, you can visit OPEN HOUSE at 78th.

1300 W. 78th Street at the west end of the Gordon Square Arts District

78th STREET STUDIOS

"The Best Arts Event in Cleveland." –*Scene Magazine*
"The Mother of all Art Walks." –*Boston Globe*

78thstreetstudios.com

TRI-C JAZZ FEST
CLEVELAND
40 and still swinging
PRESENTED BY
KeyBank
JUNE 27-29, 2019
PLAYHOUSE SQUARE

SINGLE TICKETS ON SALE NOW!

Tower of Power | Christian McBride
Dianne Reeves and the Clayton-Hamilton Jazz Orchestra
Béla Fleck & The Flecktones featuring Victor Wooten,
Roy "Futureman" Wooten and Howard Levy
John Scofield's Combo 66 with Gerald Clayton, Vicente Archer and Bill Stewart
Jazz Funk Soul with Jeff Lorber, Everette Harp and Paul Jackson Jr.
Sax to the Max with Michael Lington, Vincent Ingala and Paul Taylor
Ernie Krivda/Matthew Whitaker | Jamey Haddad's *Under One Sun*
Helen Sung and Michela Marino Lerman
Regina Carter and Xavier Davis
Akiko/Hamilton/Dechter B-3 Trio

www.tri-cjazzfest.com

LINEUP SUBJECT TO CHANGE.

Cuyahoga Community College®

STRASSMAN
Insurance Services

19-0001

LAKEWOOD
ARTS FESTIVAL

THE FIRST SATURDAY IN AUGUST

Celebrating the beauty of the arts,
the joy of creativity – and the spirit of community.

08.03.2019 10a-6p

DETROIT AVENUE | DOWNTOWN LAKEWOOD

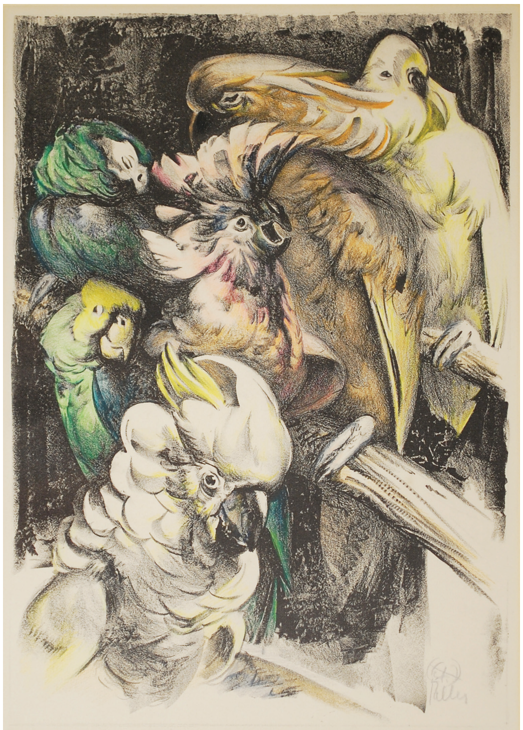
www.lakewoodartsfest.org

States of Expression: Prints from the ARTneo Collection

by Christopher L. Richards, curator

THIS SURVEY from ARTneo's collection provides a look at the history of the print in Northeast Ohio, including comprehensive collections of Henry Keller and Kálmán Kubinyi etchings. The diverse range of artists and time periods illustrates the enduring quality of the printed image with both traditional and experimental techniques. *States of Expression* opens Third Friday, June 21, and runs through Third Friday, August 16.

Save the date: ARTneo Annual Benefit honoring Douglas Max Utter, Sunday, September 22, 1:00 to 4:00pm. Visit artneo.org for more details.



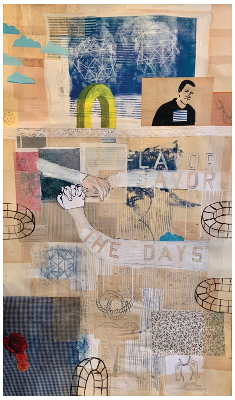
Henry G. Keller (1869–1949), In the Parrot Cage, 1938, Colored graphite and lithograph on paper, 16 × 11 in., ARTneo Collection, Gift of Lynn Bittel

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Liz Maugans' *Beautiful Mess* at HEDGE Gallery

by Hilary Gent



Pearly Gates, print-based collage by Liz Maugans

AFTER THIRTY YEARS making art, Liz Maugans is taking an inventory of her life and transforming her experiences into new print-based collage work titled *Beautiful Mess*, opening this June at HEDGE Gallery.

The most fascinating aspect of this exhibit is that Liz has used almost all repurposed materials to create her multilayered work. The abundance of printed remnants, or what she refers to as "visual leftovers from her share of accumulated failures," are the basis for many of her new pieces. These printed elements, combined with grocery bags, sympathy cards, letters, photos and other ephemera from her past and her family's past, produce revelations for the artist and viewer that are both beautiful and painful.

Liz's narratives as mother, wife and daughter surface in *Beautiful Mess*, initiating commentary on parenting struggles, financial instability, declining health, changing/losing a job, aging and other curve balls life throws. After losing her mother, brother, and some very dear friends in the past year, Maugans is examining her role as an artist and the caretaker for their memories. Her poignant new work explores the emotional and psychological impact of life-altering decisions and experiences—the covering up, the revelations, the recipes for living. ■

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

BEAUTIFUL MESS: NEW WORK BY LIZ MAUGANS

THROUGH JULY 26
RECEPTION 5-9PM FRIDAY, JUNE 21

THE FINE ART OF YOU.

WWW.KEITHBERR.COM

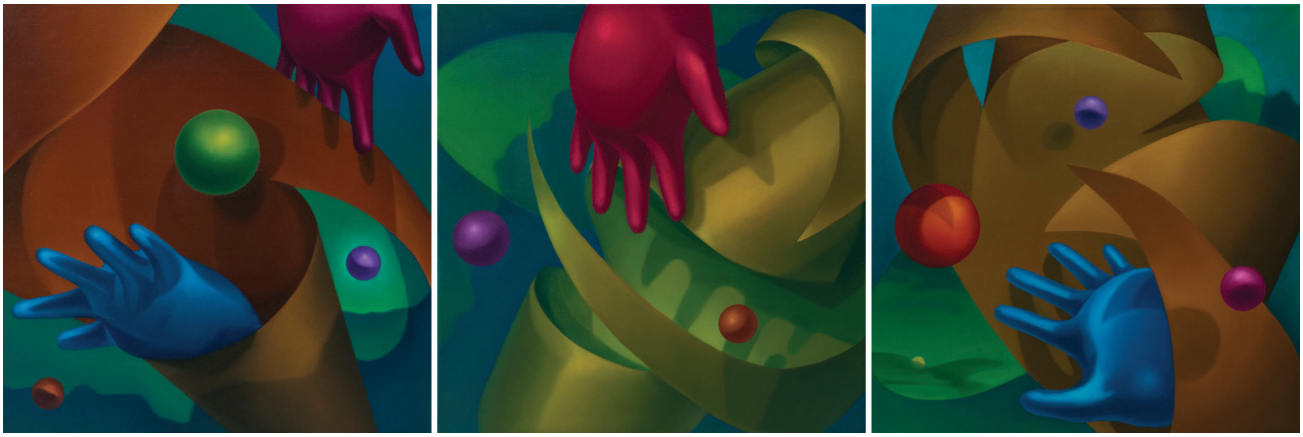
With his unmatched ability to capture the unique personality of each subject, Internationally recognized Photographer Keith Berr takes corporate portraiture to a higher level.

If you have a project in mind, whether on location or at our contemporary Asiatown studio, contact Linda@KeithBerr.com or call us directly at 216.566.7950

BERR
KEITH BERR PRODUCTIONS

John Nativio: Space Time Diversions

by Ross Lesko



Evolving Geometry, Oil on Canvas, 28 x 84 inches

JOHN NATIVIO is an artist inspired by advancements in human knowledge, but he hasn't forgotten about those who built the foundations of that knowledge.

"The more you dig into art history," says Nativio, "the more you understand who you are as an artist, and begin to ask: Why do artists make art? Do I want to make 'karaoke art,' mimicking earlier artists and periods, or do I want to advance beyond that? Studying art history gives me something to measure myself against, and something to aspire to. Artists who stand out have always made art for the future, not the past."

Nativio sees a strong relationship between science and art, and points to early painters as alchemists who regularly engaged in scientific experimentation, as they created their own pigments, always searching for new colors and formulations. Beyond that, he notes that all artists are influenced by scientific and technological advances within their own time, whether it's reflected in the materials they use or the conceptual subjects they choose.

Nativio also believes that understanding art, and the desire to create it, requires a spiritual perspective. He cites tribal art from various cultures and histories, and its connection to the respective mythologies and spiritual identities of the tribes. "Art throughout history (and prehistory), has always made an attempt to connect with something beyond what we perceive as the physical realm," says Nativio. "Whether it's the spirit world or something within ourselves."

Nativio's paintings evoke a sense of exploration. Sculptural forms dominate the compositions, their mysterious nature heightened by the fact that we rarely see them in their entirety, much as we rarely glimpse the totality of our own existence. Nativio also includes distorted forms of human hands in several of his paintings, reminding us that art is filtered through the individual—the mind conceives and the hand creates. Floating spheres drift through these landscapes of form and color, seeming to observe and record their alien surroundings. The spheres appear to suggest consciousness, and seem to be on the same journey of spiritual and scientific exploration that has driven man to understand himself and his universe since before recorded time—a journey reflected in the 32,000-year-old paintings on the walls of Chauvet Cave, and in the underground Hadron Collider at CERN.

"Developing and understanding art over time has always required spiritual and scientific discovery, with a coexistence between them," says Nativio. "The road continues between ancient times and today."

KENNETH PAUL LESKO GALLERY

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

JOHN NATIVIO: SPACE TIME DIVERSIONS | MAY 17–JULY 20

CLEVELANDARTISTREGISTRY.ORG

Whether you're an artist or looking to commission or hire one, the *free* Cleveland Artist Registry is Cleveland's most comprehensive online resource for artists and collectors.

GORDON SQUARE. arts district

Cleveland Foundation

ARTIST: LOLO

FORM

INSPIRED BY PURPOSE

DIGITAL-FIRST CREATIVE SERVICES FOR ARTS & CULTURE AND NONPROFITS

We help our clients increase donations, reach patrons, enhance educational outreach and inspire action.

WEB DESIGN • INTERACTIVE KIOSKS • BRANDING & PRINT • DIGITAL MARKETING

WWW.THEFORMGROUP.COM 216 921 9460

Crooked River Contrasts at CSU

by Mary Grodek

XTINGUISH THE PAST, IGNITE THE FUTURE! The 1969 Cuyahoga River fire has become a powerful cultural symbol as well as a rallying cry for better water protection. Discover a story of extraordinary resilience and recovery, captured by photographers from Northeast Ohio.

Fifty years ago, the Cuyahoga River was so polluted by industrial waste that it caught fire. The event generated worldwide attention and notoriety that took Cleveland years to live down. That final fire served as a catalyst for the Clean Water Act and the Environmental Protection Agency.

Today, the Cuyahoga is a symbol of efforts to clean up America's waterways. Wildlife and people are returning to a much healthier river. Conservation and committed stewardship have enhanced the value of the Cuyahoga as a resource for economic development, recreation and tourism.

Crooked River Contrasts brings together historical images leading up to the 1969 fire with contemporary photographs by artists responding to the positive results of the clean-up and conservation strategies which that event inspired. The resilience of the watershed has been extraordinary. And the Cuyahoga River continues to spur civic and environmental progress.

Structured Sunrise, photo by Christina Sadowski

Artists: an Adams, Jeffrey Gibson, Jennie Jones, Rick McMeechan, D.J. Reiser, Bill Rieter, Jim Roetzel, Christina Sadowski. Co-curators: Arrye Rosser, Joe Valencic, Mary Grodek. Presented by Xtinguish Celebration, West Creek Conservancy, Cuyahoga Valley National Park and Ohio Humanities. For details, visit xtinguishcelebration.com.

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103

XTINGUISH CELEBRATION PRESENTS CROOKED RIVER CONTRASTS

JUNE 28–AUGUST 4

Malcolm Mobutu Smith (American). Beon Cloud Scoop, 2018. Stoneware, 34 x 29 x 10 ½ in.
Image copyright © Malcolm Mobutu Smith.

SPONSORED BY:

DRAFTING Dimensions

Contemporary Midwest Ceramics

ON VIEW 5/03/19 through 7/21/19

Experience American ceramics in a bold new exhibition! Five acclaimed artists push the boundaries of clay sculpture with dramatic design, color, and form often inspired through painting, drawing, or printmaking. ***DRAFTING Dimensions*** lets you discover the creative process and the expression of ideas in vivid new fashion.

Canton Museum of Art

ALSO ON VIEW...

Between Worlds:
John Jude Palencar

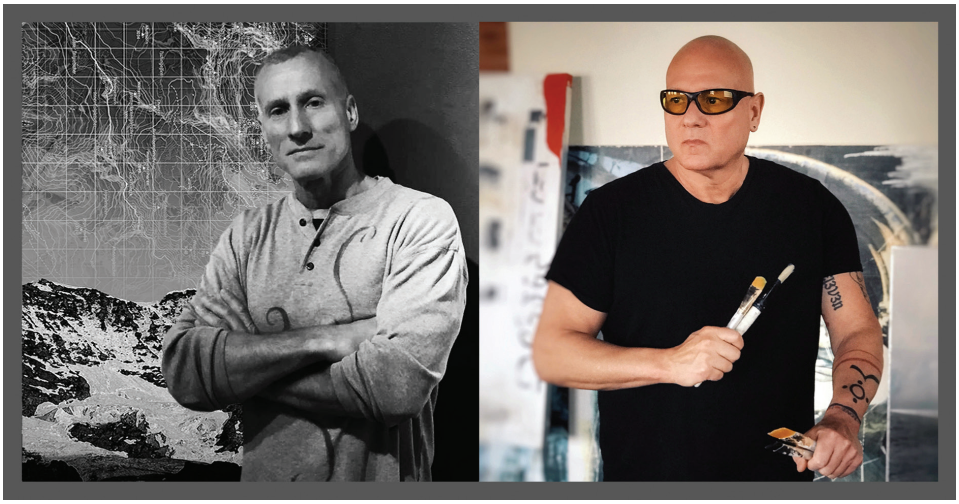
Organized Ambiguity:
Gridworks of David Kuntzman

Food for Thought:
Celebrating Food in Art

cantonart.org

SYMBIOLOGY: Q&A with George Kozmon & Guy-Vincent

by Dave Johnson



Artists George Kozmon, left, and Guy-Vincent.

SYMBIOLOGY is hosted by a new initiative of the Huntington Convention Center of Cleveland, spearheaded by Dave Johnson, Director of PR and Marketing for the Center. Dave sat down with George and Guy-Vincent to have a conversation.

DAVE JOHNSON: Have you exhibited before, or collaborated? What type of projects?

GEORGE KOZMON: We've been bouncing ideas off one another consistently for years, feeding and inspiring new work and unexpected projects. This ranges from an art advocacy video project engaging with leaders in the international art community in Chicago and New York, to the recent exhibition at Cleveland State University Galleries.

GUY-VINCENT: Our recent large-scale collaborative installation Symbols, Glaciers & Ghosts provided us the opportunity to investigate themes in our respective work. The collaborative process provides a unique perspective, as most artists typically work alone. It provides a rich convergence of both shared and contrasting elements from each other's work.

DJ: What is the meaning of your exhibition's title *Symbiology*?

GK: SYMBIOLOGY relates to the idea of symbiosis; the context is usually in biology, the interrelationship between species. We've extrapolated the essence to examine the conceptual duality of our work in relation to one another in broad terms of creative output, and the dichotomy of earth/water, the underpinnings of landscape in the abstract sense.

G-V: Yes, at its core, SYMBIOLOGY serves as a conceptual bridge, providing us a path to both overlap areas, and to illustrate contrast. This exhibition reveals a much more subtle reference to the relationship and connection between humans and the land that we inhabit.

DJ: What new directions or materials can we expect to see in this exhibition?

G-V: For the past five years or so, I've been consumed with my last series entitled Neo Post Factum, which shifted my focus to large-scale figurative works that included paintings, photography, mixed media, installations, and videos. Currently, I've been exploring ideas about the recontextualization of existing works, process driven, informed by the site-specific nature of exhibiting works in both public and private environments.

GK: We make art with our hands, but really it's our mind, our perceptions that drive ideas. Playing with the computer in contrast to visceral, hands-on art-making—my foundation—has prompted new thoughts. New mediums generate new ideas…

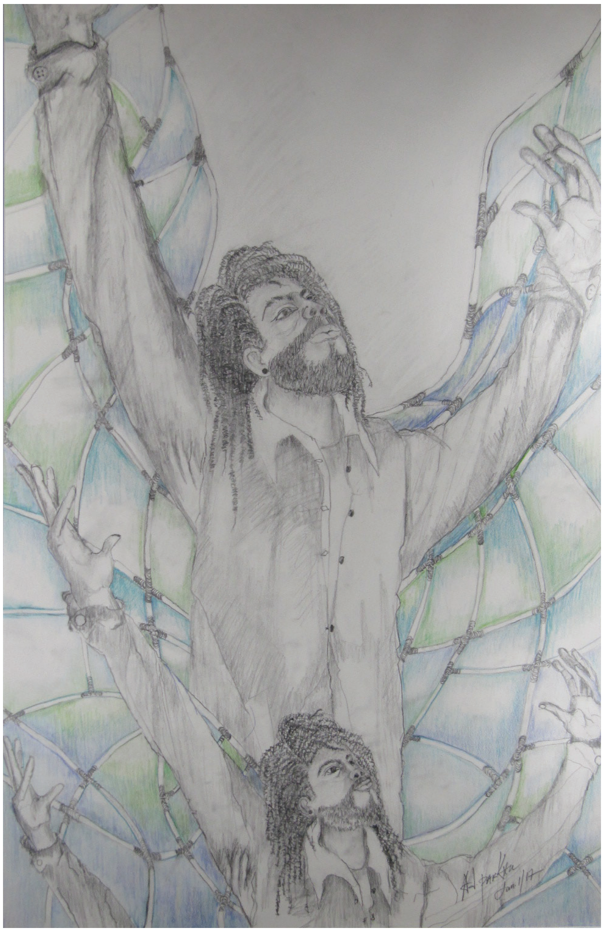
G-V: Like George mentioned, it's our mind that serves as the greatest driver of the work. The ability to delve deeper into the creative process in order to understand oneself, and in return, to understand one another better. As Leonardo da Vinci said, "Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen." ⊏

ART SOURCE

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

GEORGE KOZMON & GUY-VINCENT: SYMBIOLOGY | APRIL 25-OCTOBER 11
CLEVELAND CONVENTION CENTER GALLERY

Upcoming Events at the Edward E. Parker Museum of Art



Genius Cannot Be Contained, drawing by Edward E. Parker

Down With Guns, sculpture by Edward E. Parker

IT'S A FAMILY AFFAIR! INTERGENERATIONAL ART PROGRAM

Spring has sprung, and the Edward E. Parker Museum of Art, (EEPMOA) is excited to be conducting an intergenerational art class this summer—*It's a Family Affair!* During this six-week program, parents, grandparents, or siblings will work side by side with a child as they create works of art using a variety of artistic techniques and mediums. Upon completion of the class, EEPMOA will host a free community art exhibition to display the students' best work. The classes will be held on Tuesday and Thursday evenings from 6:00 to 8:00pm for six weeks, for a total of twelve classes. Classes are scheduled to begin on Tuesday, June 18. Registration for this class is open, but space is limited. This is a free program; however donations will be accepted to offset material costs, supplies and refreshments. If you are interested in registering for this class or have questions, call Edward Parker at 216.851.6910 to sign up.

SHINN GALLERY & ARTIST SPEAK

Professor Parker currently curates three galleries at Shinn House, which is housed at Mount Zion Congregational Church, 10723 Magnolia Drive in Cleveland. Shinn House exhibitions remain on display for six to eight weeks and are followed by a public forum called Artist Speak, where the featured artists meet at EEPMOA, 13240 Euclid Avenue in East Cleveland. This public forum allows the artists to meet with other artists and art enthusiasts to network, exchange ideas and information, and answer questions related to their body of work. Light refreshments are served at these events and dinners are available for purchase. Dessert is always on the house.

The Shinn House exhibitions are ongoing, so we are always looking for talented artists to show their work. The current show opened on Saturday, April 13, and will remain on display through mid-June; the next show is scheduled to open shortly thereafter. If you are interested in this opportunity, please give us a call at the number listed above. You can also reach us via email at snickerfritz1941@yahoo.com.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

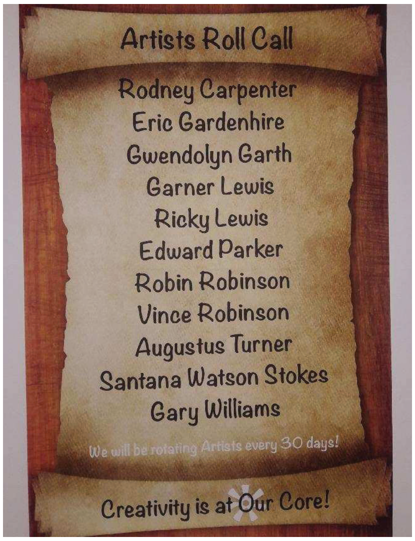
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

IT'S A FAMILY AFFAIR! INTERGENERATIONAL CLASSES

BEGINNING JUNE 18

Kings & Queens of Art Celebrates 24 7 365

by Gwendolyn Garth

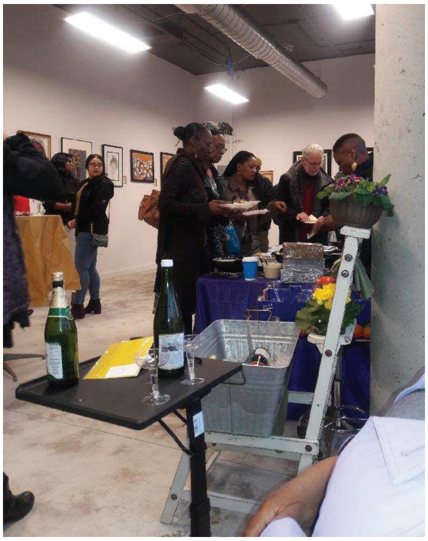


Artists Roll Call

Rodney Carpenter
Eric Gardenhire
Gwendolyn Garth
Garner Lewis
Ricky Lewis
Edward Parker
Robin Robinson
Vince Robinson
Augustus Turner
Santana Watson Stokes
Gary Williams

We will be rotating Artists every 30 days!

Creativity is at Our Core!



LEFT: Artist and Founder of Kings & Queens of Art, Gwendolyn Garth. CENTER: Kings & Queens of Art has a long list of collaborators. RIGHT: A celebration of art.

GREETINGS…In collaboration with Larchmere Arts, Kings & Queens of Art we have launched

Black History Month Extended: 24 7 365

Vince Robinson and I began our commemoration of the extension of Black History Month in March with two lectures by renowned cultural anthropologist Dr. Runoko Rashidi which was held at Larchmere Arts on March 11 and 12. Dr. Rashidi presented "Black Love: Eternal, Sacred and Divine" and "Black Kingdoms of the Ancient World." Dr. Runoko Rashidi is an anthropologist and historian with a major focus on what he calls the Global African Presence—that is, Africans outside of Africa before and after enslavement. We would like to give a special shoutout to Cleveland City Councilmen Kevin Conwell and Blaine Griffin for affording us the opportunity to put on this event.

We will have monthly events around our theme ***"Black History Month Extended: 24 7 365."***

Look for Facebook posts. I am working on a website for Kings & Queens of Art.

I have been blessed and honored to meet Richard Pace and his beautiful daughter, Catherine Pace of Cumberland Development LLC. They have allowed Kings & Queens of Art temporary usage of their retail space at the Harbor Verandas, 1050 East 9th Street. We are providing gallery space for the artists showcased in *Black Local Artists of Cleveland Kuumba* directory. Presently, we have ten artists' work on display, and we will be rotating the work of artists every thirty days. Because this opportunity came expeditiously, we had to move accordingly and so we hung artwork in a week and had an opening reception on Friday, March 29. Gallery hours are Thursday through Sunday 12:30pm to 6:00pm. You may view and purchase artwork at those times or call me, Gwendolyn Garth (216.339.0571) for an appointment.

Of special note: The Black Local Artists of Cleveland Directory is now in the Cleveland Public Library and you will be able to purchase a copy beginning the week of April 1, on Amazon. So as to keep this issue in the "Collectors' Edition" realm we will only provide a limited number (200) of books to be purchased. The second iteration is scheduled to come out in the fall of 2019.

Richard Pace has also agreed to let me use a space that he is developing on the lakefront to create a "Countywide Artists' Party." The space is located behind the Browns' stadium, and was once used for the IngenuityFest. I am in the process now of putting together a diverse team to help with this endeavor. This is a diverse event open to ***all artists*** of Cuyahoga County no matter the art discipline.

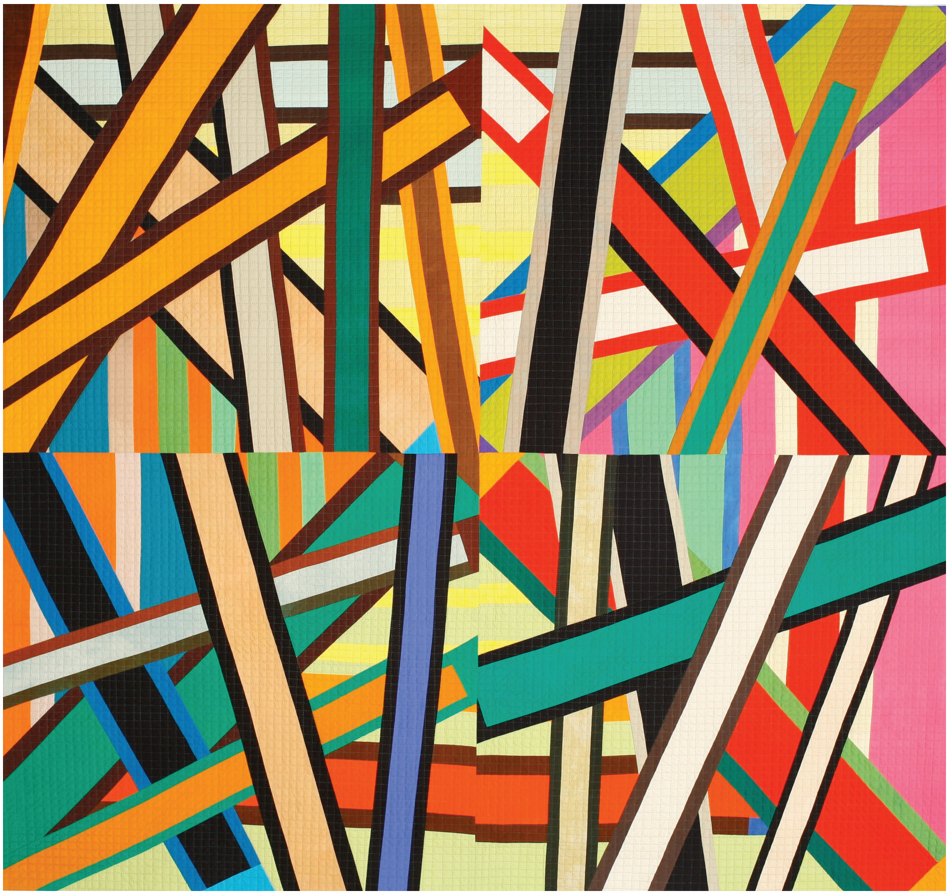
And finally: Due to circumstances beyond my control I regret that I have to change the date and location of my Creative Fusion Project presentation. I will post on Facebook the new location and date of my presentation. Until…

KINGS & QUEENS OF ART

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Mansfield Art Center Presents Nancy Crow and Wadsworth Jarrell

by Joseph Clark



Quilts by Nancy Crow go on view at Mansfield Art Center June 22 - July 21.

"AN EMBARRASSMENT OF RICHES" is the only phrase apt to describe the summer programming at Mansfield Art Center. In June and July, the gallery will simultaneously host exhibitions by Wadsworth A. Jarrell (see page 72) and Nancy Crow.

Jarrell established himself during the era of Civil Rights and Black Power. His figurative works celebrate Black athletes, jazz music, and African spiritual practices. Earlier this year, Crow was awarded a Master of the Medium award from the James Renwick Alliance, a support arm of the most craft-focused gallery of the Smithsonian Institution. Her quilts transport a medium too often demeaned as kitsch into the avant-garde. Her textile patterns are characterized by primary colors and improvisational, asymmetric patterns. In their celebration of light, color, and irregular forms, they bring to mind Matisse's late-career paper cutout collages.

Crow's "free-form" patterns are guided by three complimentary goals: to create beautiful objects, to express the artist's own emotions, and to explore and play with pure form and color. Describing her practice, Crow has written "[M]y quilts are a means of self-expression, representing my deepest feelings and my life experiences. In addition, my quilts are all about how I see shapes, and how I see lines and linear movements. They are about complexity, sadness, and hope."

In addition to her own work, Crow has advanced the art of quilting through education and curation. She holds regular classes and workshops, and has taught as far afield as New Zealand. She leads "craft tours" in Africa and South and Central America to expose adventurous students to folk crafting techniques. In 1979, Crow helped found Quilt National, a juried biennial exhibition of contemporary quilt artistry. She has curated two exhibitions titled *Color Improvisations* which toured the United States and Europe.

While becoming a prominent figure in the fiber art world, Crow has retained a lifelong commitment to Central Ohio. In 1943, Crow was born in Loudonville, and earned two degrees from The Ohio State University. She currently lives and works on a farm near Baltimore, Ohio, about 35 minutes east of Columbus.

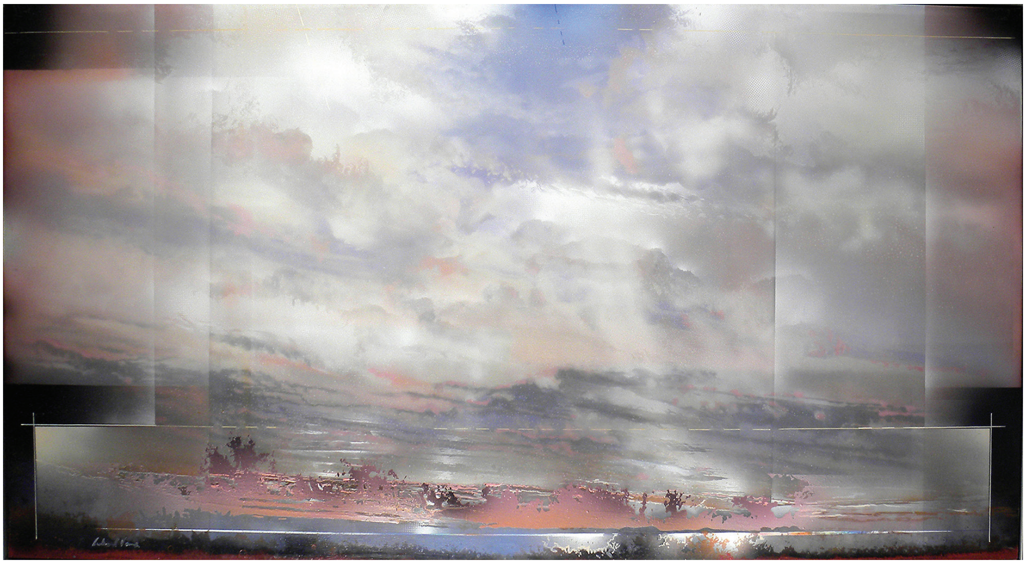
Crow and Jarrell's exhibits will run from June 22 to July 21 at the Mansfield Art Center. An opening reception will be held Sunday, June 23, from 3:00 to 5:00pm. The Art Center is located at 700 Marion Avenue, Mansfield. For more information, please call 419.756.1700 or go to mansfieldartcenter.org.

MANSFIELD ART CENTER

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org

Picturing Light: The Paintings of Richard Vaux

by Stephen Benny



Richard Vaux HORIZON I, acrylic on vinyl 46 × 86 in.

THROUGHOUT THE YEARS, historians and art critics have described the art of Richard Vaux as Formalist, Romanticist and Impressionist. He is certainly all of these but, above all, his abstract construction of space and the use of light make him a true Abstract Impressionist.

In a 1993 essay, art historian Irma B. Jaffe refers to the art of Richard Vaux as:

> *"Light. Lightness. Immaterial. Material. Entering the radiant environment created by the paintings of Richard Vaux in his studio or in a gallery where his work is installed is to move into a space that engages one wholly. Thoughts, feelings, memories, sensations flow together, immersing the viewer in a familiar atmosphere that permits instant empathy with the luminous reality of the art – created space. This is a space that must be understood as a metaphor for the real world of nature before which Richard Vaux, as artist, stands gazing, like a lover, and which he strives to possess by giving himself to his love. Nature, obedient to the touch, gentle or ardent, of this suitor, has given him, over and over again, what he has sought, over and over again – her ineffable lightness of being."*

Professor Jaffe continues,

> *"Light. Lightness. Material. Immaterial. These are the fundamental dualities that surround the viewer and set off complex responses that draw deeply from the well of aesthetic experience. The paintings absorb and radiate light, and one finds oneself in a world resonating with the echoes of religion, philosophy, and the natural wonders. Surrounded by Vaux's paintings one is called to remember that light as Truth, as Goodness, and as Beauty has its own long history in philosophy.*
>
> *"The artist lives near the sea, on Long Island, in a house built on a rise of land. From his windows he can see far into the distance over the low horizontal, undulating landscape. Perhaps it is this situation that has led him to interpret in modern terms the traditional notion of art as a view through a window.*
>
> *"While not overtly religious, the sacred implications of the paintings of Richard Vaux seem ineluctable. He has given his inborn gift to nature. He has celebrated her minutiae and her grandeur, her openness and her mystery. Is not every serious celebration an acknowledgement of transcendence?"*

In 2015, Richard Vaux relocated his studios from Long Island to the Western Reserve region of Northeast Ohio, directly south of the inland sea called Lake Erie.

*Dr. Irma B. Jaffe was art history professor emeritus at Fordham University, New York. She passed away in 2018.

MASSILLON MUSEUM

121 Lincoln Way, East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

PICTURING LIGHT: THE PAINTINGS OF RICHARD VAUX | AUGUST 17–OCTOBER 6
RECEPTION 5:30–8PM SATURDAY, AUGUST 17

Understanding Books as Art: Art Books Cleveland Keeps Tradition and Innovation Alive

by Laura Martin and Bette Bonder

STITCHED ALPHABET

Stitched Alphabet by Shari Wolf. Photo courtesy of Shari Wolf

The Story Emerges from the Book. Photo courtesy of Gene Epstein

AS READING material is increasingly digitized, some people wonder about the future of physical books. And yet, books and book art are thriving around the world, and Cleveland is part of that trend. Book art transforms books, emphasizing their structure and design as well as—or in place of—their content. The book becomes an art object, sometimes unrecognizable as a book without careful inspection. In this process, book artists celebrate the object and its purposes, encouraging reflection on the artifact itself as conveying meaning, but also on the meaning of books in our lives. Viewers interact with books in new and thought-provoking ways.

The book is a technology that has been developed and perfected in many locations for many purposes over millennia, morphing from tablet to scroll to codex—and that sequence is just what we find in the Western history of the book! The book has always been an interactive technology too, modified to address the purposes of the creator and the needs of the reader. The best books have always incorporated an element of art, as, for example, the beautifully illuminated manuscript books of the Middle Ages and the stunning examples of handset letterpress books from five hundred years of printing. However, the artistic elements of books are often lost to their utility; book artists aim to change that focus.

ART BOOKS CLEVELAND

c/o the Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
216.361.9255

Book art is not new. Collage, reuse, restructuring, and fine art decoration all have long histories around the world. But book artists continue to experiment and innovate, creating new and different structures using differing methods and materials to convey meaning.

Art Books Cleveland (ABC) reflects trends in creativity related to the book as art object. Examples on these pages demonstrate a few of the many ways in which artists think about the book as artifact while keeping alive its relevance in modern culture. Learn more about Art Books Cleveland at artbookscleveland.org or on our Facebook page.

To see more examples, be sure to visit this year's ABC exhibits at Octavofest. You will find these exhibits at the Morgan Paper Conservatory and at the Brecksville Community Center. Check octavofest.org for coming events.

CAN CELEBRATES WOMEN IN THE ARTS

Collective Arts Network celebrates the leadership of women in the arts with a night of art and music at Worthington Yards

SATURDAY, SEPTEMBER 21

Worthington Yards, 725 Johnson Court, Cleveland

HONOREES

JENNIFER COLEMAN

JENNIFER COLEMAN is the George Gund Foundation Senior Program Officer for the Arts, overseeing grants to local arts-focused organizations that directly impact the City of Cleveland. Previously she was president of her own architecture and design firm, Jennifer Coleman Creative, and founder of CityProwl, a company that creates and distributes digital audio walking tours of downtown Cleveland and its neighborhoods.

KRISTEN CLIFFEL

KRISTEN CLIFFEL is an artist and recipient of the Cleveland Arts Prize Mid-Career Prize in Visual Art. She previously received the Creative Workforce Fellowship and two Ohio Arts Council Individual Artist Fellowships. Her work was featured in *State of the Art: Discovering American Art Now* at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Her art is now part of that collection, and others including the Akron and Canton art museums, San Angelo Museum of Fine Arts in Texas, and the John Michael Kohler Arts Center in Wisconsin.

KAREN SMALL

VIP PARTY on the Rooftop Sculpture Garden | 6–8pm

Limited tickets, mingle with the honorees

Creative hors d'oeuvres by Celebrity Chef / James Beard Award nominee **KAREN SMALL** of The Flying Fig

$175 includes rooftop and general party, open bar, and valet parking

General Admission PARTY | 8–11pm

Dance party with DJ Jay Allen

Cash bar in the courtyard and atrium

$35 includes food, and 1 drink ticket

$50 includes food, 1 drink ticket, and valet parking

Tickets and sponsorship info: april@canjournal.org

All proceeds benefit Collective Arts Network, a nonprofit association of 100 visual art organizations working together to create a voice for art makers in Cleveland.

CAN JOURNAL

From Plant to Page: The Morgan Paves the Future for Paper Garden

by Jacqueline Bon

An architectural rendering of the Morgan's future garden pavilion, built to support workshops and community events, including the kozo harvest.

The Sam Carboolad Garden is where the Morgan's handmade Eastern papers come to life. Photo by Michael Larkey.

TRANSFORMING a giant parking lot into an urban garden is no easy task. Before its evolution into a center for paper arts, the Morgan was a machine shop and its lot was packed tight with gravel and used to store road marking equipment. It's hard to believe that this same lot is now a green oasis tucked into the industrial brick scenery of the Midtown neighborhood and home to the largest public kozo grove in the United States.

The art of papermaking can be traced to ancient China and the bark of the kozo tree over 2,000 years ago. Kozo, also called the paper mulberry tree, is the same type of plant grown, harvested and transformed into paper each year at the Morgan.

Two summers ago, we expanded our garden into a second lot, transforming vacant land and doubling our garden's size in celebration of our ten-year anniversary. By growing the raw material onsite, we dramatically decrease our carbon footprint and create a self-sustaining cycle of papermaking designed to keep the intricate and laborious practices of Eastern papermaking alive.

"It's a historic process and it grounds you to understand where materials come from and where they end up," says founder and Artistic Director Tom Balbo. "I think you can learn a sense of origin. We mulch, fertilize, water and the season ends by harvesting the fiber in November. It takes care and patience."

The Morgan's Sam Caraboolad Garden is a working garden created for the purpose of providing hands-on education for interns, resident artists and volunteers. Our annual Kozo Harvest each November is a community-wide event that serves as an introduction to papermaking and the Morgan itself.

After the kozo is cut, it is steamed, scraped, cooked, rinsed, beaten into a pulp and then formed into sheets of paper. "Process is one part of the whole. It creates a greater appreciation for the craft," says artist Julie McLaughlin whose work utilizes kozo in many applications. "It's a strong fiber that creates a thin paper and it's adaptable for so many uses. For me personally, I make a lot of wearable garments and it's very fabric-like."

Balbo dreamt of a paper garden since the Morgan's inception. The garden began in 2007 with help from Tim Barrett at Iowa Center for the Book who provided us kozo root cuttings that were derived from Japan. In 2010, after three years of initial growth, the Morgan was ready for its first harvest. Now, we experience a bountiful harvest annually.

The most recent addition to our garden is flax. Not only does this plant produce beautiful blue flowers, it can also be processed into strong attractive paper. Additionally, we grow milkweed, which attracts pollinators to the garden such as monarch butterflies. The fluff inside of the milkweed seed pods also produces lovely paper.

Our garden includes plants that can be used as natural dyes for educational purposes and small-scale, experimental paper dyeing techniques. These plants include indigo, madder, coreopsis, dahlia and marigold. We also grow tororo-aoi (a member of the hibiscus family) for its roots that are used traditionally as a viscous formation aid in Japanese papermaking.

"We're still raising funds for an open-air pavilion structure used to host workshops and community functions that will break ground later this year," says Balbo. "Our target date is end of the year to have enough funding to build the pavilion."

This year marks our third annual Farm to Table Feast, an outdoor dinner on July 13 featuring local seasonal fare, live entertainment and a silent auction with original works by regional and national artists. This year's funds will assist in the completion of our garden expansion campaign.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

WORKSHOP INSTRUCTORS EXHIBITION (PART I) | JUNE 7–JULY 6
RECEPTION 6–9PM FRIDAY, JUNE 7

TRACES PAST | JUNE 7–JULY 20
RECEPTION 6–9PM FRIDAY, JUNE 7
Ana Fernandez, Mary Manusos, Nane Wenhammar, Maggie Denk-Leigh

FARM TO TABLE BENEFIT | 5:30-9:30PM SATURDAY, JULY 13
Outdoor dinner featuring local seasonal fare, live entertainment and art auction

FLOURISH: MELISSA HAVILAND, MELISSA HARSHMAN, ANN MARIE KENNEDY, ADRIENNE SLANE + WORKSHOP INSTRUCTORS EXHIBITION (PART II) | AUGUST 2–SEPTEMBER 14
RECEPTION 6–9PM FRIDAY, AUGUST 2

SUMMER WORKSHOPS

PAPERMAKING:
SPACE BETWEEN: SCULPTING WITH KOZO | JUNE 8–9

PULP PAINTING & MONOPRINT FUSION: A COLLABORATION WITH ZYGOTE PRESS | JUNE 15–16

PAPERMAKING WITH LOCAL & NATURAL FIBERS | JUNE 22–23

PAPER BY DESIGN | JULY 6–7

INSIDE THE BOX: CREATING DYNAMIC DESIGNS WITH A DECKLE BOX | JULY 20–21

ARTISTIC PAPER PRODUCTION | JULY 27–28

PAPER & PRUSSIAN BLUE | AUGUST 31–SEPTEMBER 1

PRINTMAKING:
LETTERPRESS COLLABORATION! | JULY 13–14

MONOTYPE & FRIENDS | AUGUST 3–4

POETRY & LETTERPRESS | AUGUST 10–11

PRINTMAKING FUNDAMENTALS: EXPLORATORY RELIEF PRINT | AUGUST 17–18

LETTERPRESS FUNDAMENTALS: SINGLE SHEET BOOKS | AUGUST 24–25

BOOKBINDING & BOOK ARTS:
EX LIBRIS: BOOKPLATES & HAND BOOKBINDING | JUNE 8–9

LIMP VELLUM BINDING | JUNE 15–16

18TH-CENTURY ITALIAN PASTEBOARD BINDING | JULY 6–7

MINIATURE ZINES | JULY 20–21

REINVENTING SLOT & TAB BINDING | JULY 27–28

THREE IS THE MAGIC NUMBER | AUGUST 3–4

BOOK AS ARCHIVE & ENCLOSURE| AUGUST 17–18

ECO-STYLE PRINT FOR ARTIST BOOKS | AUGUST 24–25

MIXED TECHNIQUES:
BIND, FOLD, STITCH: SHIBORI RESIST DYEING | JULY 13–14

WAXING POETIC: ANOTHER LOOK AT ENCAUSTIC ON PAPER | AUGUST 10–11

To register for a Summer Workshop & for more details, please visit our website morganconservatory.org or call 216.361.9255.

I Sing the Body at Transformer Station

LEFT: Zanele Muholi, Bona, Charlottesville (9781), 2015, Gelatin Silver Print. Courtesy of the Artist and Yancey Richardson Gallery, New York. ABOVE: Christa Blackwood, Sam as Tina, 2017, Digital Pigment Print

I SING THE BODY is a group photography show that is a response to the glorious variety of skin and body types that surround us. Works were chosen from the Fred and Laura Ruth Bidwell Collection as well as a number of key loans from museums, galleries, and exhibiting artists. Images include significant works by Richard Learoyd, Zanele Muholi, Carla van de Puttelaar, Myra Greene, John Coplans, Christopher Bucklow, and others.

TRANSFORMER STATION

1460 West 29 Street
Cleveland, OH 44113
216.938.5429
transformerstation.org

I SING THE BODY | JULY 5-SEPTEMBER 29
MEMBERS RECEPTION 6-7PM FRIDAY, JULY 12 | PUBLIC OPENING 7-9PM

I SING THE BODY

A Group Exhibition That Celebrates The Bodies All Around Us

Paul Mpagi Sepuya, *Darkroom Mirror Study (0X5A2203)*, 2017

July 5 - September 29, 2019

Opening Reception: Friday, July 12

Members Reception 6 - 7 pm
Public Opening 7 - 9 pm

TRANSFORMER STATION

1460 W. 29th St., Cleveland, OH 44113
transformerstation.org

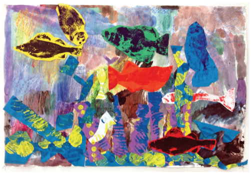
Ripple Effect: From K to 12 and Beyond

by Laila Voss

MARCH: ART from our partner schools has started arriving. This moment in time invites the opportunity to reflect on the processes through which this work comes into being. The artists teaching in our programs make all the envisioning and scheduling come to fruition. They do so with great skill, patience, planning, and the ability to be flexible in changing circumstances. Here are just a few examples:

Augusto Bordelois demonstrates to fourth and fifth graders how to combine loose and controlled brushstrokes to express mountains or clouds, and how to turn a "mistake" into a success just by being willing to explore the forms.

Meri Ruble introduces kindergartners to various printmaking and collaging techniques, new tools, the concept of collaboration, and the Lake Erie environment. The resulting 2 × 3 ft. images are impressive.


Underwater Explorations, 2 × 3 ft. Crayon, paint, ink, cut paper. Tremont Montessori.

Melissa Daubert exposes students to various cultures by utilizing materials and construction techniques from around the world. She methodically explains and demonstrates the steps, works with each high school student throughout the term, and welcomes others who wander in—with one rule: that they work.

Think about it: The important work that these artists do in the schools has a ripple effect into Cleveland's cultural future.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

FAMILY OPEN STUDIO | MONTHLY: 1–3PM EVERY THIRD SATURDAY

FAMILY CLAY DAY | 10AM–NOON SATURDAY, JULY 27

COMMUNITY CULTURE NIGHT | 7–8:30PM FRIDAY, JULY 26

Stayed tuned for other events: arthouseinc.org

Fiona Blaikie

Richard Diebenkorn

McDonoughMuseum of Art
YSU's Center for Contemporary Ideas, Art, Education + Community

STUDIO CONVERSATIONS IN ART EDUCATION

SUMMER | JUNE 8 – JULY 20
PUBLIC RECEPTION | SATURDAY | JUNE 8 | 5-7PM

Studio Conversations in Art Education
Artwork by twelve women from the U.S.A. and Canada in Art Education at the higher education level who maintain studio practices.

Centennial Impressions: A Celebration of Prints
Highlighting masterworks of modern and contemporary printmaking from the permanent collection of the Butler Institute of American Art.

Hours | Tuesday – Saturday | 11am to 4pm
mcdonoughmuseum.ysu.edu
John J McDonough Museum of Art
525 Wick Avenue | Youngstown | Ohio 44502

Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities.

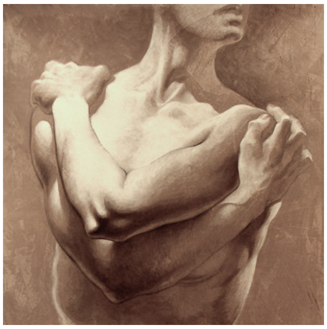
Centennial Impressions: A Celebration of Prints

YOUNGSTOWN STATE UNIVERSITY Cliffe College of Creative Arts & Communication
DEPartMENT YOUNGSTOWN STATE UNIVERSITY
McDMA
Ohio Arts Council
The Butler Institute of American Art 100 Years Since 1919

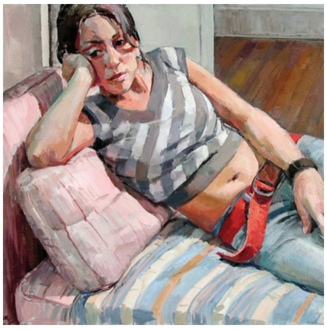
Orange Art Center: New Art Classes, New Faculty + New Workshops

by OAC Creative Team

New Art Classes + Faculty



George Kozmon, Figure Painting Workshop



Robert Raack, Figure + Environment Workshop

NEW ART CLASSES + FACULTY AT ORANGE ART CENTER

The Orange Art Center (OAC) continues to expand its programming through the addition of thirteen new summer art classes and workshops during new morning, afternoon and evening times. The OAC welcomes five new faculty members to its team to accommodate the exciting array of new art classes. New courses include: Young Artist Saturdays, Beginning Pottery Wheel Throwing, Beginning Jewelry, Plein Air Painting and much more! Whether you are a beginner or experienced artist, the OAC is sure to have the right class, day and time for you.

GEORGE KOZMON: FIGURE PAINTING WORKSHOP

Join internationally acclaimed artist George Kozmon for a one-day intensive figure painting workshop. Students will create artwork from a live model during a day-long pose, while studying proportion, anatomy, and color as it relates to the human figure. The pose will be set up to intrigue and challenge each student in a unique way, to encourage more experimentation and breakthroughs. Each student may work in the medium of their choice—pastel, watercolor, acrylic or oil. This workshop is held on July 27 and welcomes experienced artists.

ROBERT RAACK: FIGURE + ENVIRONMENT WORKSHOP

In this two-day workshop, esteemed international artist Robert Raack will instruct students to develop paintings that address the human figure in relationship to its immediate environment. Students will study artists such as Vermeer, Degas, Sargent, Matisse, and Freud to understand how the artist incorporated the human figure within different environments. From these insights, students will develop spatial organization, point of view, and continuity of lighting to create their artwork. This workshop is held on July 20 and 21 and welcomes experienced artists.

For the latest news, art classes, workshops and exhibitions, follow the Orange Art Center on Facebook and Instagram, and visit orangeartcenter.org. Tours available Monday through Friday.

ORANGE ART CENTER
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

JEWELRY + METALS STUDENT SHOW | MAY 3–JUNE 7

SUMMER REGISTRATION BEGINS | MAY 20

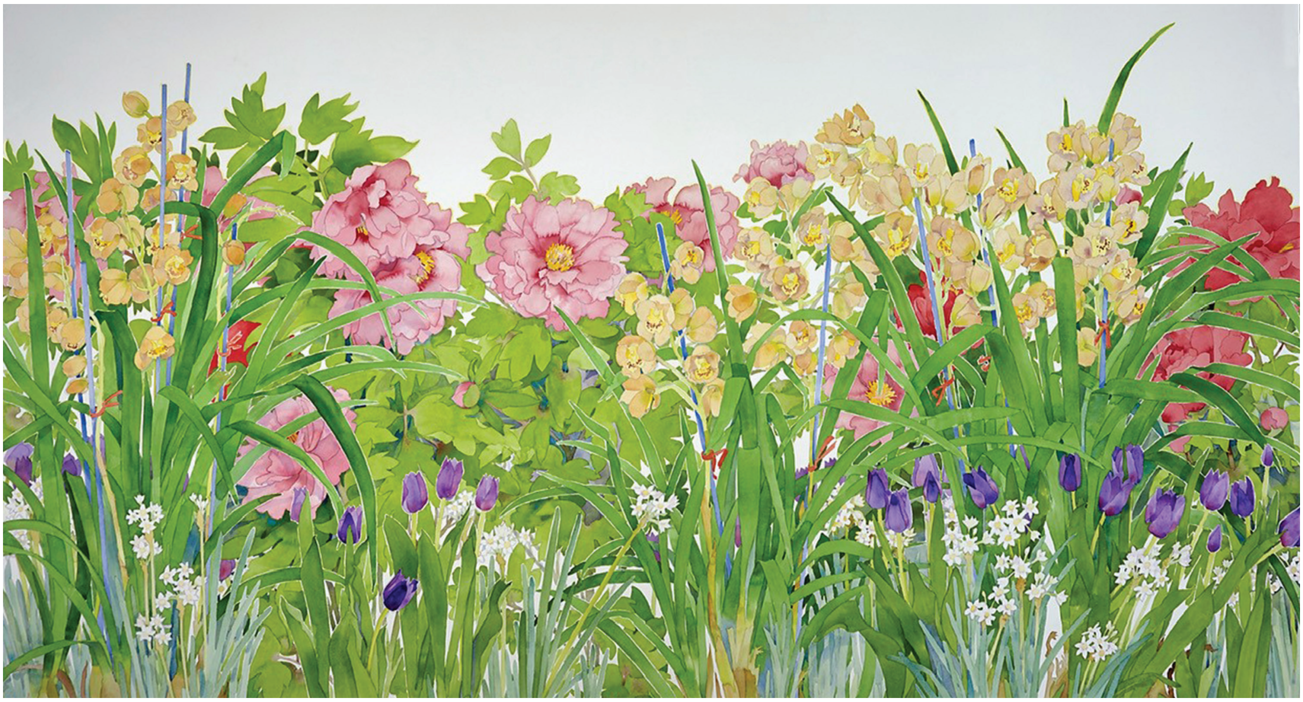
SUMMER ART CAMPS | JUNE 17–21 + JUNE 24–28

SUMMER ART CLASSES BEGIN | JULY 8

FALL REGISTRATION BEGINS | AUGUST 12

Gary Bukovnik's New Book *Forever Spring* debuts with Watercolors at Bonfoey

by Diane Schaffstein



An exhibit of Gary Bukovnik's new watercolors accompanies the release of his new book, Forever Spring, June 7 at Bonfoey Gallery.

BONFOEY'S is excited to be the exclusive venue in Cleveland offering Gary Bukovnik's newest book, *Forever Spring* for sale. We will host a book release and book signing with Gary in June. Friday, June 7, is the book release party and exhibition of his watercolors from 5:00 to 7:30pm. Saturday, June 8, he will be giving a talk at 10:30am, with book signing until noon. Gary will talk about his work and recent accomplishments.

Gary Bukovnik's floral compositions leap from the pages with energy and exquisite detail. Soft lines and fantastic textures set Gary's work above the rest. He has enjoyed great success in China through a number of museum shows including the Today Art Museum in Beijing, the Shanghai Hongqiao Contemporary Art Museum, and the art museums of Tianjin, Xiamen and Suzhou. A bilingual book of English and Chinese titled, *Forever Spring: Gary Bukovnik*, was published this spring in Shanghai and chronicles his floral watercolors of the past ten years. It is a coffee-table book with over sixty color illustrations and 168 pages.

The book features a text written by Chinese landscape painter Zhang Min that explores Gary's work. In return, Gary has written a text about Zhang Min that will be featured in another book. Both books are published by Shanghai People's Fine Arts Publishing House and printed by China's premier art printer, Shanghai Artron Printing.

New watercolors by Gary will be hanging in the gallery starting on June 7 through July 6, including some works that are featured in the book. We hope to see you there!

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

GARY BUKOVNIK | FOREVER SPRING WATERCOLORS | JUNE 7–JULY 6
GALLERY OPENING & BOOK RELEASE | 5–7:30PM FRIDAY, JUNE 7
ARTIST'S TALK & BOOK SIGNING | 10AM–NOON SATURDAY, JUNE 8

DARIUS STEWARD IN CONJUNCTION WITH THOMAS FRENCH FINE ART | SEPTEMBER

ARTISTS TO WATCH | NOVEMBER

JOURNAL
CAN

SUPPORT
SUBSCRIBE
JOIN

☐ **1 YEAR SUBSCRIPTION $50**

☐ **2 YEAR SUBSCRIPTION $95**

☐ **3 YEAR SUBSCRIPTION $140**

☐ **DONATION $** ______________________________
TAX DEDUCTIBLE

☐ **INDIVIDUAL ARTIST MEMBERSHIP $75**

TOTAL INCLUDED $ ________________________

CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support. Just fill out this form and mail it to CAN. THANK YOU!

name ____

address ____

city ____

state ______________________ zip_________________

phone____

email____

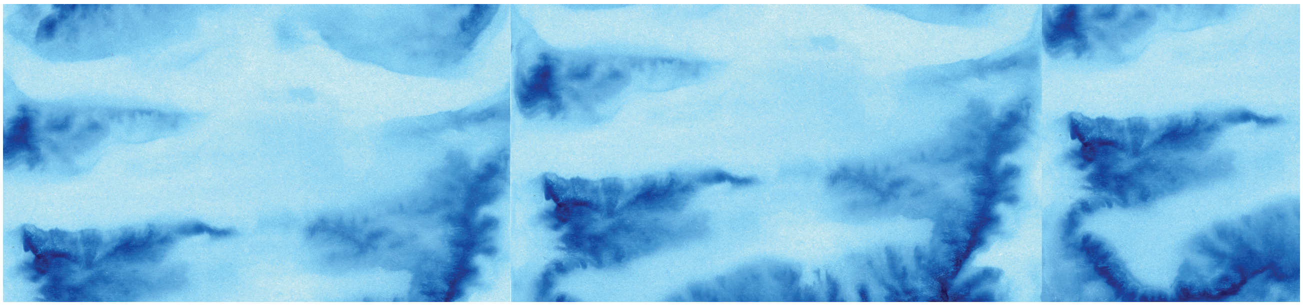
credit card_______________________________________

exp ______________________ ccv__________________

You can donate online at canjournal.org/support or subscribe at canjournal.org/subscribe.
You can also send a check payable to CAN Journal to: CAN Support/Subscription,
PO Box 771748, Lakewood, Ohio 44107.

Cleveland Print Room and the Crooked River

by Jeff Curtis



Scioto River, by Shari Wilkins.

WE ARE BUSIER than ever this summer at the Cleveland Print Room, with an array of projects focused on our region's complex relationship with the Cuyahoga River.

We are excited to be facilitating four projects for the Waterways to Waterways Creative Fusion initiative this June. A Sacred Water Walk led by Ojibwe elder Sharon Day, from June 17 to 20, will begin at the headwaters of the Cuyahoga in Geauga county, and will end in a process in which Day leads a group carrying sacred river water to the mouth of the Cuyahoga, where it empties into Lake Erie. Watch for community meetings around town if you are interested in participating in this walk, or call 216.802.9441 for information.

With his *Crooked River* exhibition, our Creative Fusion international artist-in-residence photographer and photojournalist, Michael Tsegaye from Ethiopia, will transform the Cleveland Print Room gallery into the Cuyahoga River via aerial photography and photos from the riverbed.

Native Clevelander Sophie Schwartz's *Bridged* project will use the notion of a bridge to lead her exploration of the Cuyahoga River. As she juxtaposes her photographic survey of existing structures and those who use them with archival images of bridges on the river, she melds and recontextualizes the past and present to inform a larger historical perspective.

With the River Water Soup project, CPR's Teen Institute arts mastery students will capture traces of the overlooked and unseen along the Cuyahoga River. Using the alternative photographic cyanotype process, the students will create organic and conceptual works. Making cyanotypes with Cuyahoga River water removes the usual element of sterility in the typical photographic process, further adding to the mystery of the final outcome. Students will commit the resulting images associated with the project to a book.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802 .9441

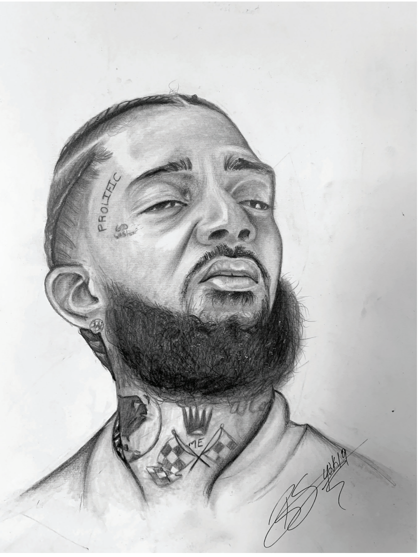
MICHAEL TSEGAYE: CROOKED RIVER | JUNE 21–AUGUST 10
RECEPTION 5–8PM FRIDAY, JUNE 21

SOPHIE SCHWARTZ: BRIDGED | TBA

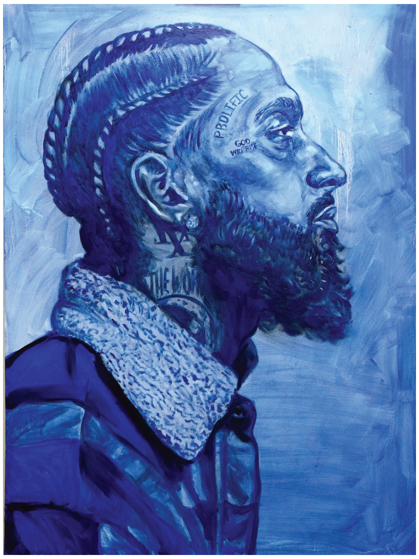
SHARON DAY: SACRED RIVER WALK | MONDAY, JUNE 17–THURSDAY, JUNE 20

Neighborhood Nip

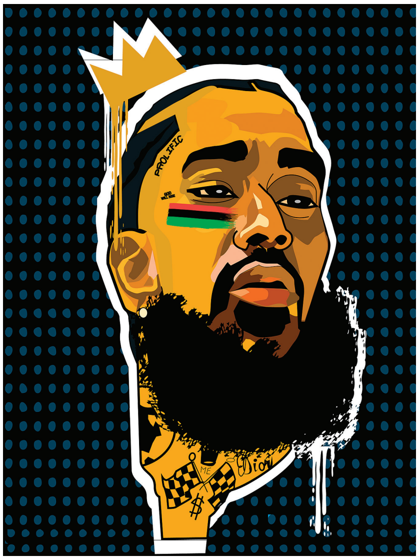
by Mister Soul



@BSAUDE



@CHOZE_



@GOLDIGOLD45

"I'm prolific, so gifted." —Nipsey Hussle

At the time of me writing this article, the Hip-Hop Community and the world in general will have lost a very prolific member of society. Ermias (translated as "God Will Rise) Asghedom, better known to the world as rapper Nipsey Hussle, was gunned down in the very same neighborhood he was raised in and where he was once known as an active member of the Rollin' 60s Crips. The same community he had been successfully using his fame and fortune to rehabilitate and unite. The place where he employed members of the neighborhood.

What makes this loss so iconic to us is that Nipsey represented the "American Dream" for ghetto children/adults all over the world. His "come from nothing into something" story—communicated in his lyrics, movement and more importantly his redemptive actions—was the type of artistic impact we all wish to have. Through his philanthropy, selfless commitment to reshape the minds of former felons/gang members to realize their true potential, acquiring property in his neighborhood and creating value, he was able to transform his life as well as motivate and inspire others in a way traditional systems and institutions could NEVER. And it was working…

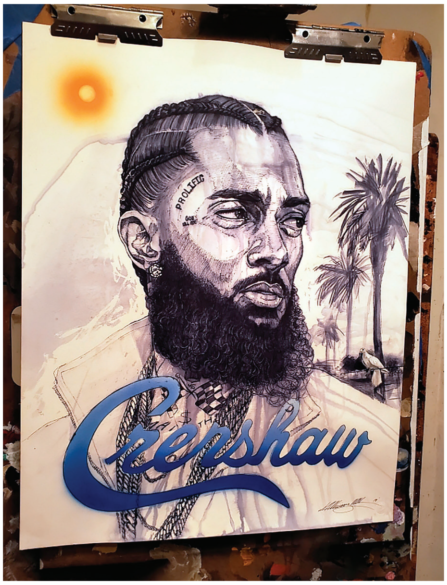
Often times visual artists like myself who are inspired specifically by Hip-Hop Culture lose themselves in the music and testimonies of those who talk the language. The poetic rumblings of those who speak about an environment condemned by many, supported by mostly none of those doing the condemning and never experienced by even more, become our playing grounds to harness creativity. They become outlets to our pain. Art becomes the vehicle to express it.

Because of his influence, many artists within my creative family paid tribute to Nipsey Hussle's work and legacy. I found it important to share these visual expressions, and a little bit about the person who was the source of inspiration.

Rest in peace Nipsey. The Marathon Continues and we're gonna kick up dust on the Victory Lap.

Peace and Power.

"mr.soul"



@ARTBYWAK

CLEVELAND SKRIBE TRIBE

@mistersoul216
@ClevelandSkribeTribe
#ClevelandSkribeTribe
#CityOfInk
#InspireYourCity

Zygote Press's Legacy of Cultural Exchange

by Rebekah Wilhelm and Abby Cali

FOR OVER TWENTY YEARS Zygote has been a pioneer in artist residencies. Nearly 200 artists have traveled the world...and brought the world to Cleveland. As we look toward the future, we reflect on the impact residencies have had on artists and our communities.

Zygote offers two open-call, two-week residencies each year. You don't need to be a printmaker to apply, but you must have some background in print. This year's deadline is June 15. To apply or for more info visit zygotepress.org.

AIR PROGRAM

2018 Gianna Commito
2017 Laura Ruth Bidwell
2016 Darius Steward
2015 Ray Juaire/ Patti Fields
2014 Donald Black
2013 Andy Curlowe
2012 Johnny Coleman
2011 Dana Oldfather
2010 Terry Schwartz
2009 Don Harvey
2008 Audra Skuodas
2007 Douglas Max Utter
2006 Paul O'Keeffe/Yong Han
2005 Laila Voss/Eva Kwong
2004 Isabel Farnsworth/Hui-Chu Ying

2 WEEK WINTER/SUMMER RESIDENCIES

2018 Peter Bankov | Russia
2018 David Armes | United Kingdom
2018 Miguel Aragón | Mexico/New York
2017 Monika Meler | Indiana
2017 Kevin Hogan | Asheville NC
2016 Sage Dawson | St. Louis MO
2016 Sarah McKenzie | Denver CO
2015 Liz Chalfin | Northampton MA
2014 Mandy Bernard | Homer AK
2014 Brooke Inman | Richmond VA
2014 Nathan Margoni | Benton Harbor MI
2013 Fanny Retsek | San Francisco CA
2013 Rachel Heberling | Easton PA
2013 Gordon Sherman | Hays KS
2013 Stefan Hoffmann | Netherlands
2012 Emmy Lingscheit | Illinois
2012 Brant Schuller | Millersville PA
2012 Joseph Makkos | New Orleans LA
2011 Bec Young | Detroit MI
2011 Amy Bay | Portland OR

NEO RESIDENCY SCHOLARSHIP

2017 Henry Gepfer
2016 Claire Marks
2015 Kerry Werblak
2014 Abbey Blake
2013 Rachel Shelton
2012 Hannah Lehmann
2011 Adrienne Slane
2010 Rebekah Wilhelm
2009 Ryan Serafin
2008 Clarke Curtis
2007 Christi Birchfield
2006 Leslie Alberding
2005 Benjamin Haehn
2004 Jen Craun
2003 Leslie Mutchler
2002 Melinda Placko
2001 J. Morrison
2000 Russ Jurceki
1999 Anton Sinkewich
1998 Michael Finelli
1997 Joel Alpern

TONY BARTHOLOMEW RESIDENCY

2018 Alexa Sollisch
2017 Nelvin Howell
2016 Connor Berry
2015 Stephanie Mote
2014 Hunter Elliott
2013 Stephanie Brewer
2012 Paul Rodgers

INTERN SWAP PROGRAM

2013 Elisa Rios
2012 Megan Sterling
2011 Hannah Lehman

DRESDEN-OHIO EXCHANGE ARTISTS

2018 Frank Hoffmann
2018 Sylvia Pásztor
2018 Jan Zorman
2018 Gretchen Durst Jacobs
2017 Thomas Hellinger
2017 Falk Töpfer
2017 Patrick Mauk
2017 Rebekah Wilhelm
2016 Nina Holzweg
2016 Suntje Sagerer
2016 Kate Snow
2016 Deborah Pinter
2015 Tony Franz
2015 Svenja Wichmann
2015 Ron Abram
2015 Christi Birchfield
2014 Clemens Reinecke
2014 Rita Geißler
2014 Michael Gill
2014 Ellen Price
2013 Lucie Feynhagen
2013 Christoph Roßner

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

MONIKA MELER & KERRI CUSHMAN: STITCHED, CUT, AND BOUND | MAY 10–JUNE 14
RECEPTION 6–8PM FRIDAY, MAY 10 | ARTIST TALK 6:30PM

SPRING OPEN CALL ARTIST-IN-RESIDENCE: RICARDO RUIZ, RICHMOND, VIRGINIA
RESIDENCY MAY 5–MAY 19 | ARTIST TALK 6–8PM THURSDAY, MAY 16

Khehla Chepape Makgato, of Johannesburg, South Africa

Yu-Chen Chen, of Taipei

2013 Lisa Schonberg
2013 Theresa Kuhr
2012 Heike Wadewitz
2012 Tina Wohlfarth
2012 Wendy Partridge
2012 Kathy McGhee
2011 Johannes Makolies
2011 Kerstin Franke-Gneuß
2011 Corrie Slawson
2011 Ryan McCullough
2010 Christiane Just
2010 Paul Barsch
2010 Tony Bartholomew
2010 Craig Lucas
2009 Karen Koschnick
2009 Claudia Scheffler
2009 Liz Maugans
2009 Bellamy Printz
2008 Franziska Leonhardi
2008 Tobias Stengel
2008 Susan Vincent
2008 Eliana Calle-Saari
2007 Udo Haufe
2007 Andrea Hegedorn
2007 Claudio Orso
2007 Larry Collins
2006 Stefanie Busch
2006 Sándor Dóró
2006 Michael Loderstedt
2006 Stephanie Supsa
2005 Bärbel Voigt
2005 Detlef Schweiger
2005 Scott Westhoven
2005 Ian Ruffino
2004 Frederiche Aust
2004 Iduna Bonig
2004 Royden Watson
2004 Chris DeAngelis
2003 Henry Rademacher
2003 Bernd Hanke
2003 Jen Craun
2003 Phyllis Fannin
2002 Jean Kirsten
2002 Volker Leinkeit
2002 Andrea Joki
2002 Nicholas Hill
2001 Stefan Nestler
2001 Jan Grossmann
2001 Noel Reifel
2001 Joan Tallon
2000 Peter Wagler
2000 Frank Herrmann
2000 Wendy Collin Sorin
2000 Susan Squires
1999 Jana Morgenstern
1999 Frank Tausand
1999 Kelly Novak
1999 Claudia Esslinger
1998 Angela Hampel
1998 Roland Bolen
1998 Matt Krone
1998 Todd DeVriese

TAIPEI X CLE EXCHANGE ARTISTS

2018 Yalan Yu
2018 Mike Lombardy
2017 Yu-Chen Chen
2017 Erin Adair
2016 Karen Beckwith

CREATIVE FUSION RESIDENCY

2016 Anila Rubiku | Albania
2015 Behrang Samadzadegan | Iran
2015 Mauricio Cristóbal Cortés Fuentes
Chile
2014 Olivia Mihălţianu | Romania
2013 Cheikhou Ba | Senegal
2013 Mely Barragán | Mexico, China
2013 Daniel Ruanova | Mexico, China
2012 Iván Andrés Lecaros Correa | Chile

RASMUSON ALASKA EXCHANGE RESIDENCY

2017 Claudio Orso
2017 Michael Conti
2016 Amy Casey
2016 Sara Tabbert
2015 Elizabeth Emery
2015 Michael Walsh
2014 Melissa Daubert
2014 Jimmy Riordan

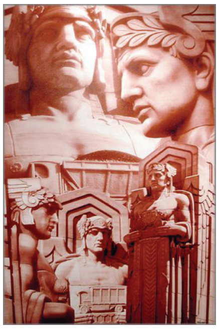
INTERNATIONAL RESIDENT ARTISTS:

2019 Katerina Velliou
Thessoloniki, Greece
2018 Khehla Chepape Makgato
Johannesburg, South Africa
2017 Sharon Sevenzo | Harare, Zimbabwe

**This list contains most of Zygote's residencies. Some names and dates may be missing.*

Lissauer Gallery Presents Jim Ptacek and Amber Ford

by Ware Petznick, PhD



FAR LEFT: Passion Twist, photo by Amber Ford. LEFT: Velvet Waves, photo by Amber Ford. ABOVE: Guardians of Transportation, photo montage by Jim Ptacek

AT THE LISSAUER GALLERY throughout 2019: free opening receptions on the second Friday of odd months!

The Lissauer Gallery is pleased to present the work of two Northeast Ohio artists with very different styles this summer. Jim Ptacek brings his photographs and collages of Cleveland landmarks and architecture to us from May 10 through July 7, and Amber Ford's photography—primarily portraits—will be on display from July 12.

JIM PTACEK

A Retrospective

May 10–July 7

Ptacek has been recording his favorite Cleveland landmarks with his effortless and approachable realism for decades—at least five so far. Through the years he has drawn, sketched, painted or photographed many iconic buildings, structures and landscapes that every Clevelander will recognize.

Jim graduated from Cathedral Latin High School, attended classes at The Cleveland Institute of Art and graduated as an architectural illustrator from Cooper School of Art. That training is evident throughout his work, even as he adopts varied media and formats including collage, or expands his geographic focus to other cities.

AMBER N. FORD

Portraits

July 12–September 8

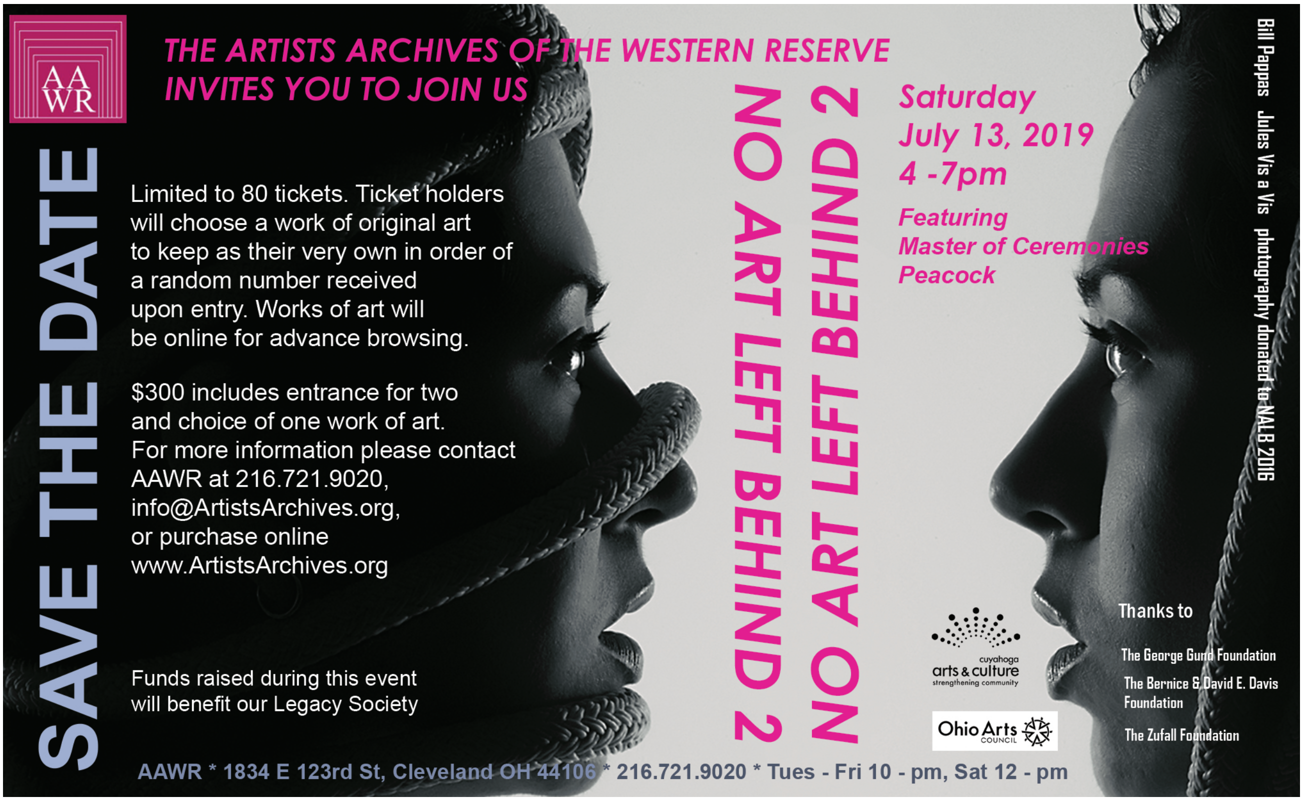
FREE opening reception with the artist from 6:00–8:00pm on Friday, July 12

Amber N. Ford takes a different approach to photography and the realism that is captured in an instant. She is best known for her work in portraiture, which she refers to as a "collaborative engagement between photographer and sitter." While always questioning "the truth," Ford aims to establish a platform in which her sitter may present themselves as they please. Her work also exhibits her interest in topics of race and identity.

Amber N. Ford is a photographer/artist based in Cleveland. She received her BFA in photography from the Cleveland Institute of Art in 2016. Primarily working in photography while occasionally exploring other mediums such as printmaking, Ford was recently awarded an Ohio Arts Council Individual Excellence Award for 2017.

LISSAUER GALLERY AT SHAKER HISTORICAL MUSEUM

16740 South Park Boulevard
Shaker Heights, Ohio 44120
216.921.1201


AAWR

THE ARTISTS ARCHIVES OF THE WESTERN RESERVE
INVITES YOU TO JOIN US

SAVE THE DATE

NO ART LEFT BEHIND 2

NO ART LEFT BEHIND 2

Saturday
July 13, 2019
4 -7pm

Featuring
Master of Ceremonies
Peacock

Limited to 80 tickets. Ticket holders will choose a work of original art to keep as their very own in order of a random number received upon entry. Works of art will be online for advance browsing.

$300 includes entrance for two and choice of one work of art. For more information please contact AAWR at 216.721.9020, info@ArtistsArchives.org, or purchase online www.ArtistsArchives.org

Funds raised during this event will benefit our Legacy Society

Thanks to

The George Gund Foundation

The Bernice & David E. Davis Foundation

The Zufall Foundation

cuyahoga arts & culture strengthening community

Ohio Arts Council

Bill Pappas Jules Vis a Vis photography donated to NALB 2016

AAWR * 1834 E 123rd St, Cleveland OH 44106 * 216.721.9020 * Tues - Fri 10 - pm, Sat 12 - pm

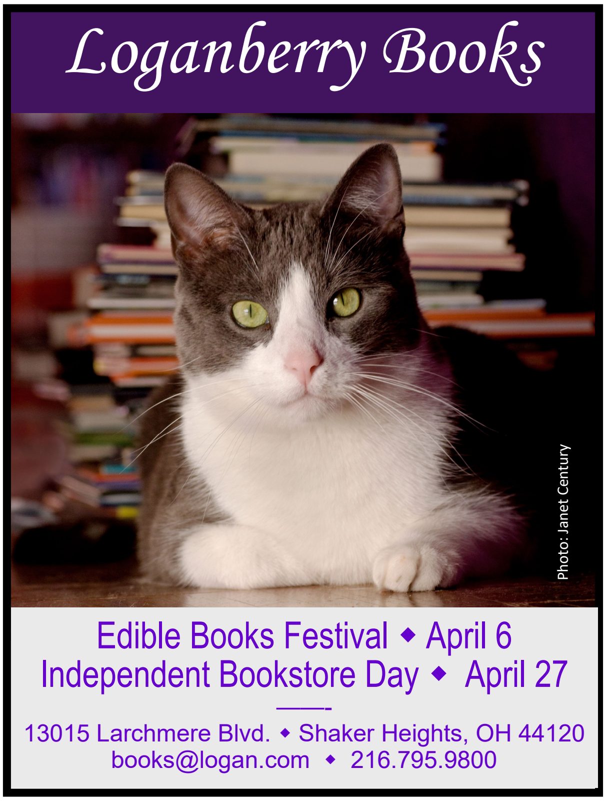

Loganberry Books

Photo: Janet Century

Edible Books Festival ◆ April 6
Independent Bookstore Day ◆ April 27

13015 Larchmere Blvd. ◆ Shaker Heights, OH 44120
books@logan.com ◆ 216.795.9800

15TH ANNUAL
ART FUR ANIMALS
THE FINALE
SATURDAY, MAY 18, 2019 | 6PM
THE MADISON | 4601 PAYNE AVE., CLEVELAND, OH 44103

PROCEEDS BENEFIT CLEVELAND'S ANIMALS IN NEED.

The Race of Art

by Will "Topiltzin" Sanchez, Owner/Artist/Activist

ALL PHOTOS, DRAE LENS © 2019

Left: Rage the Poet, performing at La Cosecha Galeria.
ABOVE: Forever Rich

AS I LIVE and breathe art in the creative community of Cleveland, Ohio, and that is exactly what it is, a living breathing full-fledged 41-billion-dollar industry in the great state of Ohio, according to a study published earlier this year by Ohio Citizens for the Arts and Bowling Green State University. It finds "that the creative industries in Ohio support 289,321 jobs annually, fuel more than $41 billion in economic activity…"

How I reached this point is well documented; why I am I at this point is altogether a different question. We started the gallery inside a condemned storefront, not because of creative place-making nor community development and impact. It was the simple fact that Palin Perez-Jackson (1974 – 2009), Gabriel Gonzalez, many other artists of color, and I could not get a show in Tremont in its beginning heyday. We had the talent, the technical know-how and the passion, just not the opportunity. I have only been back in the arts community a short period of time and it didn't take long to realize that the situation has not advanced much. The struggle continues.

In an ongoing effort to support each other, La Cosecha Galeria and *Vocero Latino* (a Cleveland arts & culture magazine) and *El Sol de Cleveland* have become collaborators to bring forth light and coverage upon the local arts and cultural scene.

The Summer Art Garden has become a full-fledged community project, embraced by impacted organizations and city officials. All are enthused, but I can honestly write I wasn't expecting the amazing offer given to the gallery just recently. More news to come after print.

We are very proud of resident artist/producer Anjalise Galindez (Lotus Anji) and her crew for the outstanding jobs they have done organizing three shows since the new year began, each more successful than the last. La Cosecha Galeria has been an artistic outlet since 2001 and it is satisfying to watch the next generation take advantage to express themselves and create.

On my own art career, I cannot describe how humbling it is to be sought out for my opinion or asked to join in collaboration from art to civic planning; the projects and opportunities overwhelm my feeble mind at times. I was recently tapped for the Early- to Mid-Career Arts Administrators of Color Charrette held in Cleveland this past February by the Joyce Foundation, and another Charrette for an Art Leadership Development Program Design

BEAVIS BUTT-HEAD

Lotus Anji and Rage the Poet, in the frame at La Cosecha Galeria

Incubator Session scheduled in early April, an initiative for emerging arts and cultural leadership through the School of the Art Institute of Chicago.

I work with much passion in the studio as diligently I consider the community that spawned me. I am always willing to share ideas and be an ambassador for creative spirits. When I decided to reopen the gallery with the same concept, it quickly became apparent that not much has changed—an outlet and advocacy is still a dire need. Without artists, there are no arts and culture, period.

My current endeavor began last November, being one of twelve artists selected from Cuyahoga County to participate in the Center for Performance and Civic Practice's Learning Lab, supported by Cuyahoga Arts & Culture. The Learning Lab is a professional development program designed to train and support artists in civic, social, public and place-making practices.

The program also connects twelve artists with local nonprofit partners and provides funding so they can conceptualize and implement projects together. I was fortunate enough to be joined with the Hispanic Alliance. With mutual aspirations our project choice is the LatinX Arts & Culture of Hispanic Alliance, which will provide professionals and emerging artists the training, professional development, networking and community engagement opportunities needed to contribute to the advancement of the community.

It is such a privilege to be a part of such a luminary of talented professional artists that have been convened to form the first LACHA Initiative Steering Committee. The first committee members brought together in council-style meetings feature a variety of artistic disciplines, including visual artist Hector Castellanos-Lara, theatre group LatinUs executive director Monica Torres-Caban, musician Carolina Borja and Claire Appelmen.

It's empowering. They cannot take this away, for I live and breathe art.

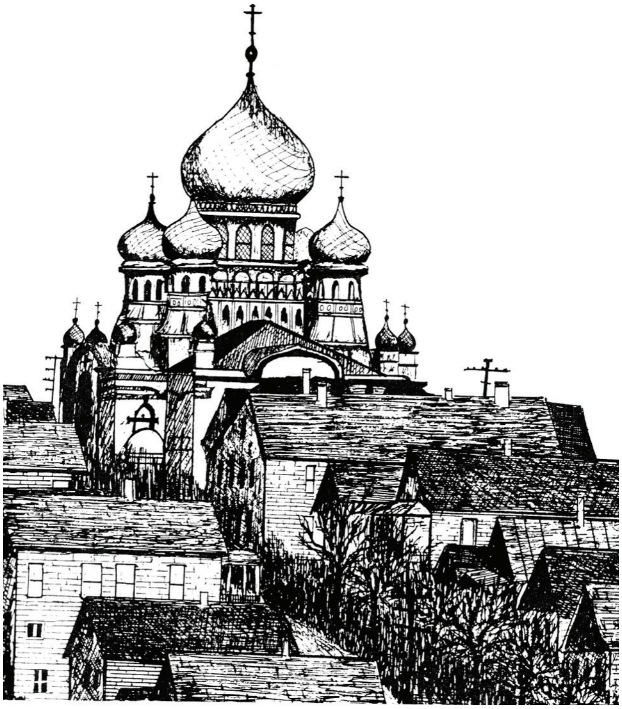
LA COSECHA GALERIA

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

THROUGH THE LOOKING GLASS | 6PM SATURDAY, APRIL 27
CAN JOURNAL LAUNCH PARTY | 6PM FRIDAY, MAY 17
POOR SUNSHINE FASHION SHOW | 6PM SATURDAY, MAY 25
SIDEWALK CHALK DRAWING CONTEST 2 | 2PM SATURDAY, JUNE 1
SUMMER ART GARDEN 2019 | 3PM SATURDAY, JUNE 29
CORRIDOS: BALLAD OF LA VILLA | 6PM SATURDAY, JULY 27
NOTES FROM THE UNDERGROUND | 6PM SATURDAY, AUGUST 24
TASTE OF CULTURA | 6PM SATURDAY, OCTOBER 12

The Art of Historic Tremont

by Chris Roy



Line drawing, St. Theodosius

5594 THE VIADUCT AND FLATS, CLEVELAND, O.
COPYRIGHT, 1901, BY DETROIT PHOTOGRAPHIC CO.

The Viaduct and Flats, Cleveland, Ohio, 1901 by Detroit Photographic Co.

LOOK HARD ENOUGH—online and in books, churches, libraries, etc.—and you'll likely find a treasure trove of urban images: artists' renderings of city neighborhoods, local houses of worship, natural features and street scenes. Tremont is no exception. In fact, the neighborhood formerly known as South Side, Lincoln Heights, University Heights and Cleveland Heights is the subject of dozens of artistic gems.

Perhaps the most dramatic example is the *Atlas of Cuyahoga County, Ohio* (1874), a book of line art images featuring downtown Cleveland and its surrounding communities. These stunning pieces were based on a series of surveys conducted by Mr. D. J. Lake and compiled into this book of scenic engravings published by Titus, Simmons and Titus of Philadelphia. Among the more than 100 pieces are roughly fifteen depictions of historic Tremont: "Corner of University and Jefferson," "Residence of Thomas Holmden, 829 Scranton," "Cabinet Factory at College and Pelton," and so forth. The book is available for viewing at the Western Reserve Historical Society and online through Cleveland State University (images.ulib.csuohio.edu/cdm/search/collection/print).

A second amazing source of images comes to us courtesy of Cleveland State University and the late Walter Leedy. Dr. Leedy was a CSU professor specializing in art, architectural history and urban studies. Over many decades he acquired in excess of 8,000 Cleveland postcards, including many colorized images of historic Tremont. A number of the images can be viewed online at clevelandmemory.org/postcards.

Many other sources also exist. In the 1930s and 1940s Tremont was often the subject of public art initiatives underwritten by the WPA. Local churches (particularly Tremont's St. Theodosius) have been the subject of myriad drawings and paintings. Architectural renderings of interesting buildings other than churches (Tremont's Olney Gallery, South Branch Library and Camp Cleveland Civil War training camp on Tremont Ridge) also are abundant.

The Arts Committee of Tremont West Development Corporation plans to install about four dozen of these pieces on permanent display at College and Professor Avenues this summer. C'mon down during Walkabout Tremont (second Friday of every month) or any other time to discover the art of historic Tremont!

WALKABOUT TREMONT

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
walkabouttremont.com
216.575.0920

WALKABOUT TREMONT | MAY 10, JUNE 14, JULY 12, AUGUST 9, SEPTEMBER 13

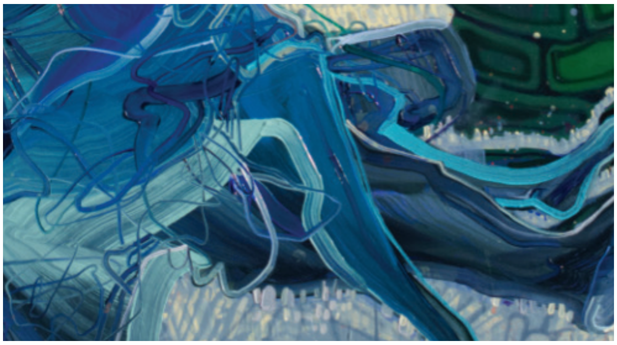
TREMONT FARMERS MARKET | 4–7PM TUESDAYS THROUGH OCTOBER

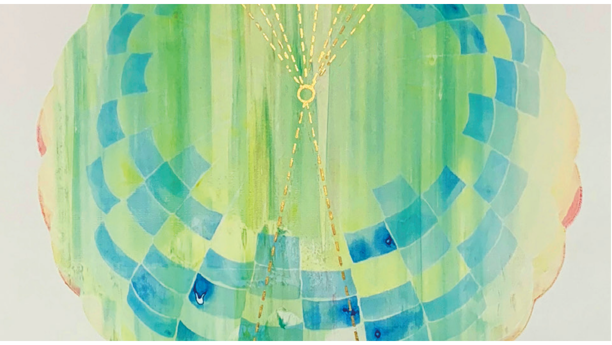
TASTE OF TREMONT | JULY 21

ARTS IN AUGUST | WEEKENDS IN AUGUST

TREMONT ARTS & CULTURAL FESTIVAL | SEPTEMBER 28 & 29

Visit tremontwest.org for details.





TIGHTLY *UNWOUND*

works by DANA OLDFATHER | JEN CRAUN | STEPHEN YUSKO

OPENING RECEPTION | Thursday, May 2 | 5 PM - 7 PM | May 2 - June 27, 2019

GALLERY HOURS | Monday - Friday | 10 AM - 5 PM

American Greetings Creative Studios | One American Blvd | Westlake OH 44145

GALLERY W

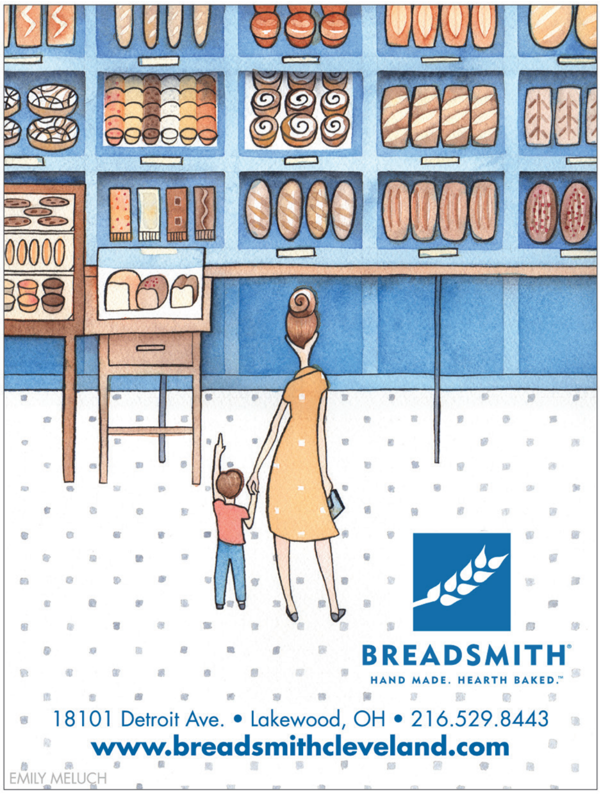
american greetings

ART FORUM
FRAMING STUDIO

Turning Your Treasures Into Unique Works of Art

17798 Detroit Ave.
across from
The Beck Center

216.221.6500
www.ArtForumFraming.com



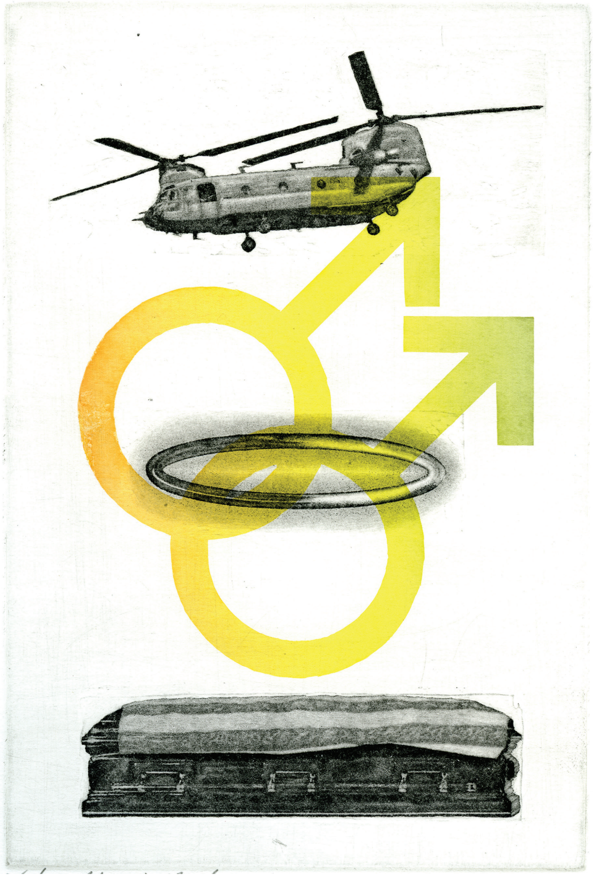
BREADSMITH
HAND MADE. HEARTH BAKED.

18101 Detroit Ave. • Lakewood, OH • 216.529.8443
www.breadsmithcleveland.com

EMILY MELUCH

Artists Archives of the Western Reserve Summer 2019

by Megan Alves



Artist: Marco Hernandez, Veteran: Nick, Navy, 2002-2007, Wisdom While Saving Angels, 9 × 6 in., Intaglio, Serigraph, 2018

THE WORLD feels increasingly divided today. As people segment into online eco-chambers, we often find it difficult to understand others' experiences. This summer, the Artists Archives is hosting an exhibition that seeks to overcome those divides, specifically between veterans and civilians.

Experiencing Veterans and Artists Collaborations (EVAC) is a touring show organized by three curators from Tiffin University. EVAC brings together 22 veterans from World War II through the Post 9/11 period, and all five branches of the military, with 23 artists who interpret their stories. Each image, created through a variety of printmaking techniques, is displayed with excerpts from the transcribed veterans' interviews. The show features national artists as well as five artists from Ohio, including Maggie Denk-Leigh, Associate Professor of Printmaking, Cleveland Institute of Art. **Opening May 16.**

As part of the EVAC exhibition, the Archives will host programming that explores alternative means of art production. As part of our Art Bites Professional Practices series, *Art Without Limits: VR Technology*, presented by Blue Robot LLC, will be held on May 25 and June 1. It will provide artists the opportunity to create in a virtual reality environment. Limit: ten participants per session. Registration required. Please call 216.721.9020 or visit artistsarchives.org.

July will see the return of AAWR's wildly popular Legacy fundraising event, *No Art Left Behind*, where a $300 ticket guarantees you an original piece of local artwork! This year's event will be hosted by vibrant local celebrity "Peacock." **July 13th. Additional information on artistsarchives.org.**

July will also bring *ENVIRONMENTAL IMPACT: Stress, Hope & Transformation*, a small group curated exhibition which presents a diversity of views and concerns for the environment. Confronting global warming, overpopulation, extinction of species and dwindling natural resources, the exhibition engages viewers both aesthetically and emotionally as they honestly examine environmental challenge. **Opening July 18.**

Two environmental Art Bites programs will be held in conjunction with the show. In *Art in Context: Acacia: Environmental Impact*, join Archived Artist Stuart Pearl and Jeanne Pearl as they discuss their photo documentation of the environmental impact of converting the former Acacia golf course back to its natural state. **August 3**. Then, on **August 21** the Archives will host *Art in Context: After the Burn: 50 Years of Progress on the Cuyahoga* with Judy MacKeigan, which will address the triumphant healing of the Cuyahoga River.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

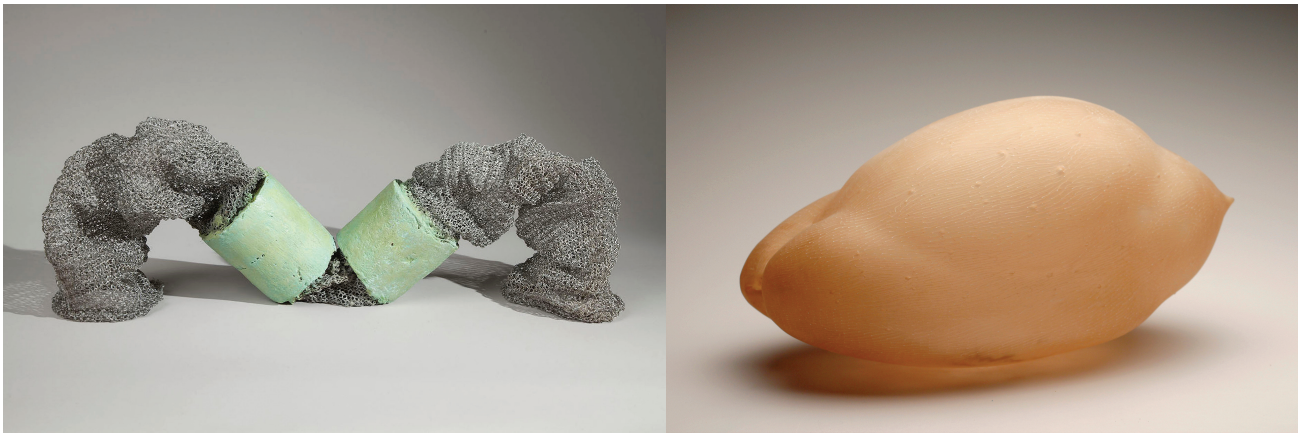
1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVAC: EXPERIENCING VETERANS & ARTISTS COLLABORATION | MAY 16–JULY 6
RECEPTION 5:30–8PM THURSDAY, MAY 16

LEGACY FUNDRAISING EVENT: NO ART LEFT BEHIND | JULY 13

ENVIRONMENTAL IMPACT: STRESS, HOPE, TRANSFORMATION | JULY 18–SEPTEMBER 7
RECEPTION 5:30–8PM THURSDAY, JULY 18

The Sculpture Center



From After the Pedestal 2018. LEFT: Carol Boram-Hayes. RIGHT: Davin Ebanks

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
216.229.6527

AFTER THE PEDESTAL: 12TH EXHIBITION OF SMALL SCULPTURE FROM THE REGION

Juror Sara O'Keeffe, Associate Curator, New Museum
OPENING FRIDAY JUNE 14, 5:30–8PM
ON VIEW THROUGH AUGUST 2

MOONLIGHT IN THE GATES
NIGHT PICTURES ILLUMINATING
LAKE VIEW CEMETERY'S 150TH YEAR

OPENING JULY 23, 2019 5-8 PM

FOOTHILL GALLERIES
2450 FAIRMOUNT BLVD SUITE M291
CLEVELAND HEIGHTS OH 44106
WWW.FOOTHILLGALLERIES.COM
CALL FOR HOURS & INFORMATION
216.287.3064

Museum-quality output of your work

Cleveland Institute of Art's Digital Output Center specializes in fine art reproduction, photography, and display graphics, on a wide variety of media at great prices. Give us a call at 216.421.7477 or visit us online at cia.edu/doc.

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland OH 44106

CIA

Onward to Make the World Better

by Karen Sandstrom

Clockwise from top: Ross Brunetti, Mark Rubelowsky, Jarod Perry-Richardson, Julia Milbrandt. Next page from left to right: Ross Brunetti, Cartier; Jarod Perry-Richardson, Psychos; Julia Milbrandt, Balloons; Mark Rubelowsky, moss vase.

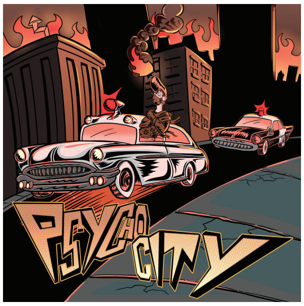
WITH FOUR YEARS of critiques and lectures and countless hours of studio work under their belts, recent graduates of the Cleveland Institute of Art are ready to dive into the real world. Meet a few of them and find out what they're bringing to wherever they next land.

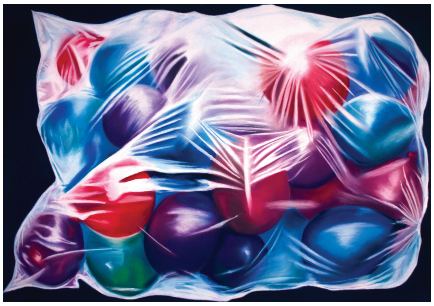
ROSS BRUNETTI

Ask Ross Brunetti what industry most needs help from an interior architecture expert, and he doesn't hesitate: retail.

"The internet has been a big driver that has changed the customer experience in the retail world," says Brunetti, a recent graduate from CIA's Interior Architecture program. "But it opens up all these new opportunities for companies to adapt and approach people in new ways that they haven't had before."

Brunetti grew up in Salt Lake City, Utah, where he was "the art kid" in high school. When he started at CIA, he was torn between Industrial Design and Interior Architecture—a type of design that focuses on creating user-friendly





experiences in stores, restaurants and other public spaces.

A talk with an upperclassman helped him decide. “The analogy that they used was that industrial designers would create Mr. Coffee, the coffee pot, whereas interior architects create Mr. Coffee the brand, and the entire experience,” Brunetti says.

During an internship at the retail design firm Miller Zell in Atlanta, Brunetti worked on designing the next generation of Church’s Chicken, a fast-casual dining concept in the South. “I was tasked with creating a new walk-up location for Church’s Chicken, which was really fun.”

Time at CIA allowed him to hone his thinking skills and helped him discover the pleasure of problem solving. “My dream job would be to be a chief innovation officer at a design firm that is doing a lot of work for social justice.”

JAROD PERRY-RICHARDSON

During his time at Cleveland School of the Arts, a magnet high school for artistically gifted students, Jarod Perry-Richardson concentrated on art but always fit a little music in on the side. So maybe it was inevitable that music worked its way into his studies as an Illustration major at the Cleveland Institute of Art.

During senior year, Perry-Richardson had an assignment to make a piece of art inspired by a lakefront park where the class was doing research.

A classmate reminded Perry-Richardson that he had expressed interest in making a bass and suggested a way to tie it to the assignment. The two worked together to build an instrument with a boxy, hexagonal body and spider-shaped sound holes. “It’s not a professional-quality bass, but it is a bass, and it works, and it can stay in tune,” Perry-Richardson says.

The bass became part of his senior thesis exhibition—a prop for his presentation of fifteen album covers he designed to match up with tunes he wrote in the psychobilly genre. Among them: “My Girl from the Underworld” is a song about a “down-on-his-luck bozo who ends up courting the devil’s daughter, much to his detriment.”

At the moment, Perry-Richardson does freelance illustration. He hopes to break into Marvel or DC Comics. “Those are the real high bar,” he says.

JULIA MILBRANDT

When she was a high school student in Buffalo, New York, Julia Milbrandt took her lifelong interest in art to the next level. “There wasn’t any other subject that I was really passionate about,” she says.

At CIA, Milbrandt double majored in Drawing and Printmaking. “I’m really interested in how, from photographs, I can make drawings that teeter between abstraction and representation,” she says.

She’s drawn to shiny objects or a rainbow reflected from a piece of glass, and she loves the quiet moment of discovery. “Sometimes it gets a little silly. And sometimes I feel like people won’t take me seriously, because they are silly, or weird, or just happy all the time,” she says. “But in the way I render things, and in the ways I present them, I’m very serious about these not-so-serious-things, and I think other people should be, too.”

She’s aiming for a career as a studio artist. She also hopes that her experience organizing CIA’s Student Independent Exhibition, and internships at the Western New York Book Arts Center and another at the Morgan Conservatory, will help her get work in a gallery.

MARK RUBELOWSKY

At age 27, Mark Rubelowsky already had a degree in architectural engineering from the University of Southern Mississippi when he stumbled onto a new game plan—one that didn’t depend on designing on a computer.

He was visiting Cleveland with his dad, who was about to take a job at the Veterans Administration, and stopped in at the Cleveland Institute of Art. “While [Dad] was getting fingerprinted, I came to CIA and thought it was really cool.” Before long, he was enrolled as a transfer student at CIA.

He landed in the Glass Department, where his work features notable glass-and-wood mashups, including a horizontally cut wooden lamp with glass feet that evoke centipede legs. His River Table is an accent piece containing a well of glass rods that mimic moving water. More recently, he’s been experimenting with wonkily formed glass vases edged with living moss. He likes the idea that the moss requires a bit of care. “You build relationships with the things you live with and you really start to appreciate and love them,” he says.

His hope for the future is to end up making interesting, beautiful objects somewhere near Lake Tahoe, where he’ll have a dedicated studio in the woods. “My girlfriend’s going to break up with me soon if I fill up any more of our house with equipment.”

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Letting the Fresh Air in...YARDS Projects

by Liz Maugans

Digital Photo, Cynthia Penter

PLEIN AIR is a French expression meaning "open air" and refers to the creation of art made outside. We have invited artists to leave the four walls of the studio behind and experience painting, drawing, printmaking, documenting and observing in the landscape.

One such exhibit, Fresh Air, will display works of artists doing just that—getting outside, and being inspired by the views and perspectives of Cleveland, including the people, places and perches of Worthington Yards. The *Fresh Air* exhibition celebrates artists Asia Armour, Jen Craun, Hadley Conner, Sarah Curry, Susan Danko, Bonnie Dolin, Eileen Dorsey, Phyllis Fannin, Anne Kibbe, Grace McConnell, Cynthia Penter, Karen Petkovic, LaSaundra Robinson, Lisa Schonberg, and Dawn Tekler.

Two other annual programs include open air art experiences. **Plein Air in the YARDS** will feature artists painting and drawing from life. Past Plein Air artists include Sarah Curry, Dave King, Darius Steward, Jamie Morse, and Dana Oldfather; many of the artists from the *Fresh Air* exhibition will also be participating. This happens during the Worthington Yards Appreciation Cookout for all residents and attendees, so we can nourish your souls and your tummies. Those interested in participating contact Liz Maugans at yardsprojects@gmail.com.

Cleveland Film Night in the YARDS is curated by Robert Banks, Rian Brown and Cynthia Penter. Worthington Yards and YARDS Projects celebrates our local filmmakers with this epic curatorial team connecting us to the incredible filmmakers and film community here in Cleveland. If you were able to attend the CAN Triennial film and video nights, this is the opportunity for the plein air-version inspired by those fantastic nights. Bring a lawn chair, a blanket and snacks.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com
216.570.0324

FRESH AIR EXHIBITION | JULY 11–AUGUST 31
RECEPTION 6–9PM THURSDAY, JULY 11

ART/VENTURES: PLEIN AIR IN THE YARDS | 1–4PM SATURDAY, AUGUST 3
Venture out to our own backyard!

CLEVELAND VIDEO & FILM NIGHT | FRIDAY, AUGUST 9
FILMS START AT 9PM

THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

Waterways to Waterways: Cuyahoga50: Celebrating Our River, Building Our Future

Water. It sustains us, nourishes us, and drives our economy. On the morning of June 22, 1969, a spark dropped from a train passing over the Cuyahoga River, and for the thirteenth time over the previous century, the river caught fire. The immediate reaction was ambivalence: The story barely made it on the back pages of the Cleveland *Plain Dealer*. But, as is often the case when a single incident sparks a national movement, timing is everything. The fire was featured in a well-read issue of *Time* magazine, and after years of growing environmental concern, Cleveland's "burning river" went viral.

By the time of the 1969 fire, there was no visible life in the water. Fifty years later the river is alive again. Just look at the fish. In 2019, the Cuyahoga reached a milestone—fish caught in the river are now officially as safe to eat as fish caught in the lake. Think about that—in 1969, no fish could even survive in the river. Now it is home to dozens of healthy species.

When we look back at the progress since 1969, we see activism and determined local action supported by strong state and federal policy. Mayor Carl Stokes and his brother Louis embodied this leadership. As the nation's first African American mayor of a major city, Carl Stokes was under the microscope of the national media. He used the fire to highlight the legacy of environmental degradation found in Cleveland and other industrial cities. Together with his brother, they helped create the US EPA in 1970, and the Clean Water Act two years later. They were also ahead of their time in connecting environmental issues to social issues, especially how poor water quality impacted the community's most vulnerable residents.

In 1969, the main water problem was a handful of big industrial polluters that needed to be regulated. Today, the main problem is us and what we consume, how we farm, and what we put down the drain. Industrial pollution has been largely overtaken by algal blooms, climate change, plastic pollution, invasive species, and federal policy threatening to roll back progress.

But like 1969, the overarching recipe for progress is the same—local action supported by strong policy. Cuyahoga50 is about learning from the past to ignite action through storytelling, discussion, and debate. More than 200 organizations are coming together to do just that. The year's pinnacle will take place from June 19-23, as Cleveland marks the 50th anniversary with the largest series of public clean water events in the country.

What about the role of the arts? The idea was to have Cleveland's incredible arts and culture organizations integrate clean water into their programming. To say the least, they've stepped up. It starts with the Cleveland Foundation's Creative Fusion: Waterways to Waterways Edition. They have brought together a group of six international and six local artists to focus on projects that connect the Cuyahoga's regeneration to global waterways. This groundbreaking initiative incorporates artists' work from around the world to inspire continued progress in Cleveland, and vice versa.

Our focus on the river doesn't stop there. In addition to the Creative Fusion projects, many of Cleveland's most responsive organizations are presenting programming relevant to the health of our waterways. MOCA Cleveland hosted *Alexis Rockman: The Great Lakes Cycle*; Cleveland Public Theatre re-mounted *Fire on the Water*; the Cleveland Institute of Art presented Earth Works; the Cleveland Museum of Art is hosting major exhibitions this summer, with works of Cai Guo-Qiang and Edward Burtynsky, both centered around water. Many others have contributed, from Parade the Circle and the Wick Poetry Center to Lit Cleveland and the 48 Hour Film Project.

At Sustainable Cleveland, we thank all the people and organizations who are partnering to celebrate our river and build our future. Learn more at Cuyahoga50.org and SustainableCleveland.org.

– *Matt Gray*

For more information please visit: clevelandfoundation.org

ARTISTS:

Douglas Paige | Cleveland
Lukas Kronawitter | Germany

ORGANIZATION:

Cleveland Institute of Art

Designing for Access and Sustainability

by Joseph Clark

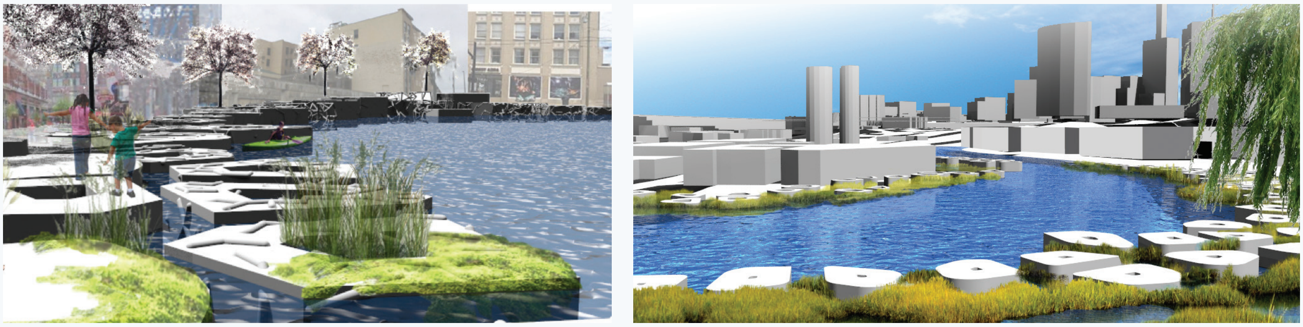
Existing bulkheads along the Cuyhahoga River are mostly steel, like these at Hart Crane Park near the Columbus Road lift bridge.

The Cleveland Foundation's Creative Fusion's projects in 2019 dare to confront Northeast Ohioans with one of the most embarrassing episodes in our region's history, in the hope that we heed its warnings for our own era.

June 22 marks the half-centennial anniversary of the 1969 Cuyahoga River fire. In the national imagination, the river fire remains tightly bound to many Americans' idea of Cleveland. During FRONT Triennial and the 2016 Republican National Convention, artistic and political writers around the country made the fire their go-to illustration of Cleveland's grittiness, and their go-to punchline.

But even the national press' most acerbic wisecracks did not acknowledge that the '69 fire was only the last chapter of a long, shameful story. In the century before 1969, at least thirteen fires lit up the Cuyahoga. The '69 blaze was not even the largest or most costly blaze. (That infamy goes to a 1952 inferno.) It was, however, the only one to attract the attention of *Time* magazine and its millions of readers. National revulsion at Ohio's flammable water was one impetus behind a slew of Nixon-era environmental actions, including the establishment of the Environmental Protection Agency and 1972 Clean Water Act.

Over subsequent decades, the river did improve. The state's EPA recently cleared Ohioans to eat fish from the Cuyahoga, albeit only once per month. However, there is more to a waterway's health than the absence of industrial waste. Invasive species like zebra mussels and Asian carp can devastate indigenous plants and animals. Excessive nitrogen runoff can cause toxic algae blooms, like those which have terrorized Toledo in recent years. And clean water doesn't do the public any good if the pipes carrying it slough off lead.



Conceptual designs for bulkheads by Douglas Paige and Lucas Kronawitter are meant to maintain the river's path, but at the same time mimic the benefits of a natural bank, such as access and a life-sustaining habitat.

With support from the Creative Fusion program, designers Douglas Paige (Cleveland) and Lukas Kronawitter (Germany) undertook a six-month collaboration between January and June to develop concepts for sustainable bulkheads—the barriers that define the edge of the river as they line its banks. Paige is a professor of industrial design at the Cleveland Institute of Art. He was crucial to the University of Akron's establishment of an Integrated Bioscience PhD program. Paige's work employs "biomimicry," the imitation of biological structures and processes in artificial designs. Kronawitter is an architect and planner based out of Berlin, Germany. He has served as global programs co-ordinator for the CIEE Global Architecture and Design program, and as director of Terreform ONE, a nonprofit urban sustainability consultancy. He literally wrote the book on *Water Sensitive Urban Design*.

Though Paige and Kronawitter had not worked together before, biomimicry design culture is a small world. Through a German colleague, Paige extended an invitation to Kronawitter, which the latter accepted. Though Kronawitter has overseen projects in New York, he had never been to Ohio before. Especially after hearing 2016 US presidential candidates' rhetoric about Appalachia and the Rust Belt, Kronawitter was swept up in renewed international attention towards the Midwest.

"The election really put it under the magnifying glass," Kronawitter said. "It's a very interesting region that maybe demands more attention than it receives."

Paige and Kronawitter have focused on designing better bulkheads, barriers intended to retain the shape and depth of waterways. Local bulkheads include the concrete and metal walls which define the contours of the Cuyahoga as it runs through the Flats, and the shoreside piles of boulders at Lakewood Park and Edgewater Park.

Paige identified three stakeholders in river construction projects: commerce, the community, and the environment. Bulkhead design has traditionally tilted sharply in the direction of just one of these interested parties: commerce. Rivers are deepened to accommodate huge container ships, and maintained to permit those vessels to make their wide turns.

Kronawitter explains that in nature, rivers are typically sheathed for several hundred meters by a riparian zone. The riparian is inhabited by plants and animals specifically adapted to both live near rivers and maintain their home waterway. Animals that live and hunt in rivers circulate nutrients throughout their habitats, and riparian trees put down root systems that decrease soil erosion and flooding. However, Kronawitter says that in artificial canals and docks, the barrier between land and water is more abrupt—only between two and fifteen meters. And designers generally do not concern themselves with wildlife, or even non-commercial use of rivers by the local population.

The Creative Fusion collaboration is a conceptual project. Kronawitter and Paige's ideas would require additional input from engineers—and also buy-in from a community—before they would be ready to be implemented. However, the two designers hope their work will prompt further discussion about how rivers can both be preserved and made accessible to those who live on their banks. Emphasizing that he does not have a particular stretch of river in mind, Kronawitter said that he hopes parts of the Cuyahoga might one day be opened to swimmers. Making rivers a site of recreation would deepen residents' appreciation and investment in waterways.

"As a public amenity, it's fun to swim in water. But we need a clear connection to nature," Kronawitter said. Especially under the threat of climate change, we can't continue to think of rivers as just "a convenient place to put waste."

Appropriately, Paige and Kronawitter's collaboration is itself a community endeavor. CIA students are assisting with research as well as the creation of explanatory materials and to-scale models. And the work-in-progress will be viewable during Cuyahoga50 celebrations at Rivergate Park. Creative Fusion and more than 200 other organizations are participating in Cuyahoga50 events, which range from volunteering opportunities to student art shows, historic lectures, and a "Blazing Paddles" river race for kayakers and canoeists. Paige and Kronawitter plan to host a discussion in mid-June about their designs, biomimicry, and other sustainability topics. The hope is that public engagement will create more interest in eco-conscious building and design.

"It's a very long project, and could develop further," Paige said. "Reaching out to the community, we're trying to understand needs, and about what a solution should involve."

ARTISTS:

Squidsoup & Anthony Rowe | United Kingdom

ORGANIZATION:

Kent State University Cleveland Urban Design Collaborative

Bright Future

An installation on the unused streetcar level of Veterans Memorial Bridge uses the light of the '69 fire to point the way forward.

by Jeff Hagan

Perhaps you've heard? The Cuyahoga River caught fire fifty years ago.

When Randy Newman's ironic ode, "Burn On," called Cleveland a city of light, city of magic, he was singing about the fire of oil and debris that we know as the Cuyahoga River fire of 1969. "The Lord can make you tumble," he sang, "and the Lord can make you turn, and the Lord can make you overflow, but the Lord can't make you burn." That's the light and magic part.

The fiftieth anniversary of that river fire, the last of a series of Cuyahoga fires, is being commemorated by a number of events. Most are positioned as celebrations of the environmental movement the fire helped to spark, and the turnaround of the Cuyahoga into a healthier body of water—an effort that continues to this day. Under the banner Cuyahoga50, celebratory and contemplative events are taking place throughout Cuyahoga County and include everything from a Green Tech environmental conference, to a music festival, poetry readings, and a sacred river walk. Several of these projects are supported by the Cleveland Foundation's Creative Fusion program in an iteration dubbed Waterways to Waterways.

The event that will show Cleveland as a city of light, city of magic the most, however, is likely to be an installation created by UK-based design collective Squidsoup, in collaboration with local partner Kent State University's Cleveland Urban Design Collaborative (CUDC).

High above the river, in a spot once cloaked in the smoke of the river's fires, Squidsoup will transform the former streetcar level of the Veterans Memorial Bridge (still known to many as the Detroit-Superior Bridge), into environments of light and sound that will both respond to its architectural space and to the events of fifty years ago.

"It's quite a stunning idea—the river catching fire," Squidsoup founder Anthony Rowe says. "It's a sensitive subject—I've learned to understand that, as well.

"But on the other hand, what's done is done, and you've moved on a long way since. The effort into the transformation to where you are now is vast. It's a big hill you've climbed. I would think it's something to celebrate rather than be embarrassed about."

For the bridge project, Squidsoup is planning to deploy two of their existing interventions. At the eastern edge of the bridge, in one of its cave-like alcoves, the firm will install an immersive piece from the series Flow, "using the space as the inspiration for a light-based overlay that accentuates the atmosphere of the space and its history," Rowe says.

At the bridge's center will be an iteration of Squidsoup's Submergence project, which Rowe says will act "as a beacon of light" in the time leading up to the June 22, 2019, anniversary, and will be more directly accessible to the public on that day and night.

One of the qualities it hopes to exploit in the installation is the bridge's dizzying height.

"We plan to lift up the floorboards underneath the work to accentuate the feeling of being suspended within a surreal environment, hundreds of feet in the air above the Cuyahoga River," he says.

But it's what is—or was—beneath the bridge that spurred much of the collective's creativity.

"The river catching fire for the last time fifty years ago will be a direct source of inspiration for the Flow work, and more indirectly for Submergence," Rowe says. "It is amazing that a river that is now pretty healthy and vibrant was not so long ago so polluted—and a huge achievement to have cleaned it up."

During his first visit to the bridge in February, Rowe realized that, though the region is in the eastern time zone, it's location on that zone's western edge created a particular challenge.

"We work with light," he says. "We need darkness. Our busy months are November, December, January, February. This event is going to be a mid-summer's day."

"It means it's not going to get dark until half past 10 on the main night of the event." That prompted Squidsoup to explore the darker ends of the bridge.

"On the other hand—it'd be a bit of a shame to be in the corners when there's this phenomenal space a half mile up in the sky." Rowe laments that they couldn't "fill up the whole bridge," which would cost millions and millions of dollars.

An earlier iteration of the Squidsoup installation, Submergence, a new version of which will be installed on the subway level of the Detroit-Superior Bridge in June

But for Rowe, the main challenge of creating the work—the sheer scale—is also one of the main attractions of the project. Before his scouting tour he says he had vastly underestimated the bridge's imposing size and scope, and he was stunned when he first encountered it.

"At something like half a mile from end to end it would need a massive budget to engage on an equal basis with the Detroit-Superior Bridge," he says. "I hope that working with the architecture, responding to it, but in no way attempting to match or dominate it, is the right—and only—way to go. Time will tell; it is massive, and also a stunning location."

The CUDC agrees and hopes such projects keep interest in the space and its potential alive. It has at times brought students to the space to repurpose and reimagine it (a zipline was one suggestion). The kind of effort to build the bridge, dedicated in 1917 and built at a cost of over $5 million, and to support the public transportation beneath it, takes a public will that may no longer exist (though it's worth noting the most recent momentous investment in the region has been the Northeast Ohio Regional Sewer District's $3 billion project to prevent pollution from entering Lake Erie and its tributaries).

The philanthropy funding Creative Fusion is the legacy of an economic might long gone from the region. The heavy industry will not return; the streetcar will not return. But the river can and, to a certain degree, has. Another site that would have had a clear view of river fires a half-century ago is now the Ohio City Farm, which provides vegetables, herbs, and hops for Great Lakes Brewing Company, where patrons can pick up a six of Burning River Pale Ale. At the mouth of the river is the sleek and sensuous former coast guard station, the site of the brewing company's Burning River Fest (taking place this year to coincide with Cuyahoga50 commemorations), which raises money for environmental advocacy work, and—the company hopes—a restoration of the station into a resource dedicated to the study and preservation of Great Lakes waterways. Perhaps the ambitions of the city have returned to essentials that would have sustained it a century before the river caught fire in 1969: food, water, knowledge, art, and beer.

ARTISTS:
Malaz Elgemiabby | Sudan & Kent

ORGANIZATION:
LAND studio

Re-imagining Riverview

by jimi izrael

The view from the back yard at the Riverview Welcome Center

The Creative Fusion program is born of the Cleveland Foundation's initiative to integrate international artists and local artists with spaces in our community, focusing on different topics every year. The Cleveland Foundation created a program called Waterways to Waterways, where they focus a cohort of international and local artists around the Cuyahoga River, according to Tiffany Graham of LAND (Landscape Art Neighborhood Development) studio. The Cleveland Metropolitan Housing Authority let LAND come in and reimagine an old storage building near Riverview Towers and turn it into a gathering place. LAND, a nonprofit that does public art in public space, is working with Creative Fusion and designer Malaz Elgemiabby on the future home of the Riverview Welcome Center—1701 West 25th Street—set to open June 20. That will be just a couple days shy of fifty years since the day the Cuyahoga River caught fire.

"[The fire] was terrible for Cleveland from a PR perspective and an environmental perspective," Graham says, "but it ended up having reverberations such as the creation of the Environmental Protection Agency." So, we got THAT going for us. #CLE

LAND is focused on Irishtown Bend, which sits on the edge of Riverview Towers, just between West 25th and the Cuyahoga River, in Ohio City. According to Graham, about two and a half years ago the Port of Cleveland and Ohio City Incorporated received a $80K grant from Transportation for Livable Communities Initiatives—a program that looks at making communities stronger through transportation. It's all about enhancing the connectivity between Ohio City and the riverfront—bike trails, roads, et al.—also known as Irishtown Bend.

Evidently, it's called Irishtown Bend because this is where many of Cleveland's Irish immigrants settled to be in close proximity to factory and shipping jobs. Graham says that in the late '80s there was even an archeological dig on the southern portion near

Artist / Architect Malaz Elgemiabby talked with residents to give them a voice in creating a new vision for a gathering place at the Riverview Welcome Center.

the riverfront. It was organized by Cleveland Museum of Natural History to protect the history buried there. What they mostly found were foundations of buildings, some pottery and bottles. Bottles. "Well," said Graham, "they were Irish." Aye.

Elgemiabby knocked on doors and met people in the street. Anywhere she could. She listened to the community and asked what they wanted and needed—she did months of legwork before she came up with a vision. Not HER vision, mind you, and this is an important distinction.

"So, I wouldn't say it's my vision," she says, "I would say it's the community vision. So I play the role of the designer and the facilitator for what does the community want, what does the community need, and what does the community aspire to be. So through this project, we spoke with the community and we found what are the values that bring this community together. And I knew that there were, pillars to design, the new community center, the new welcome center. The idea was also to define what does a welcome center mean for the people here." The people in the community even chose the name for the center. Still, there was skepticism from some. Public art is harbinger of gentrification, which can be more invasive than inclusive.

"[The community] feels threatened a lot, because they have a prime location, and they love their neighborhood," says Elgemiabby. "[But] when businesses are more invested, you have more resources to the city to hire police officers, to hire this one, to make jobs. So that was something very positive for them." She looks to make a space that pays homage to the past but faces forward into a future that looks like the community. Elgemiabby: "So throughout this project, there was this idea of dignity as a value for the community. If people have a voice from the very beginning, then they maybe have also a participation role."

SPEAKERS:

Adib Dada | Lebanon
Monica Lewis-Patrick | Detroit
Kizito Johnson | Uganda
Sadhu Johnston | British Columbia
PechaKucha founder Mark Dytham | Tokyo

ORGANIZATION:

PechaKucha Night Cleveland

The Lord Can't Make You Burn

PechaKucha Night Cleveland marks the 50th anniversary of the Cuyahoga River fire with presentations on the next half-century of water conservation.

by Frank W. Lewis

An unfolding environmental disaster may seem like a poor backdrop for a romantic scene, but by the end of *Crooked River Burning*, Mark Winegardner's 2001 novel, it makes perfect sense. The story of would-be lovers David and Anne is woven through the history of Cleveland in the middle third of the twentieth century, and is as much about love of place as it is love of another person. And as anyone who loves Cleveland knows, the city was once so despoiled that water sometimes caught fire—most famously in June, 1969.

There is a certain symmetry, too, to marking the event that launched both a thousand jokes and, arguably, the modern environmental movement. Not as a "rebranding" exercise—that's been done—but as an occasion to look forward, to the next fifty years of conserving the most precious resource on the planet. "Waterways" is the theme of Global PechaKucha Night, happening June 20 (two days shy of the fiftieth anniversary of the last fire) at Jacobs Pavilion at Nautica (on the very same river).

For the uninitiated, PechaKucha is a presentation style with tight rules: 20 images, with 20 seconds of narration for each. The format originated in Tokyo in 2003. The name comes from a Japanese term for "chit chat," and is pronounced any number of ways.

"I don't care how you pronounce it, as long as you show up," says local organizer Michael Christoff, whose version sounds like "pe-CHUK-uh." Christoff and Raseem Parker founded PechaKucha Night Cleveland in 2008. Today there are more than 1,100 chapters around the world, but Cleveland's is one of the longest running.

"Like all good ideas do, it started at a bar," Christoff explained in his own presentation marking PKCLE's tenth birthday. He and Garg were discussing Cleveland's many creative communities, and how cut off from each other they seemed to be. "Our communities were supporting themselves, but not one another."

They saw PechaKucha as a way to bridge those divides. "The real beauty of PechaKucha is that its rapid pace allows people to stick around after hearing from their friend the photographer to also hear from the architect they never met or the fashion designer they've never heard of. Everyone walks away from the evening with a different opinion about which presentations were best, but our hope is that everyone walks away with an opinion about something."

Last year, the Cleveland Foundation approached the PKCLE team about incorporating an event into the Foundation's 2019 Creative Fusion program, titled Waterways to Waterways. With funding for the first time, PechaKucha Night Cleveland was able to invite international speakers, including Adib Dada, an architect in Beirut, Lebanon, who leads Restoring the Toxic Beirut River; Monica Lewis-Patrick, aka The Water Warrior, co-founder of water-rights organization We the People of Detroit; Kizito Johnson, Uganda programs director for Drink Local Drink Tap; and Sadhu Johnston, city manager for Vancouver, British Columbia, and former Clevelander (co-founder of the Cleveland Green Building Coalition).

PechaKucha founder Mark Dytham is flying in from Tokyo, and discussion with other speakers were still underway in mid-April, when this article was completed.

"And not one has said no," Christoff said at the time. "That's a testament to how much they care." He hopes they'll be able to stay through the following Saturday, when the Museum of Art hosts its annual Solstice celebration.

For updates, visit the PechaKucha Night Cleveland Facebook page (facebook.com/PKNCLE/) or website (pechakucha.com/cities/cleveland).

Aerial photo of the Cuyahoga River by Michael Tsegaye (Ethiopia) Courtesy of the Cleveland Print Room

ARTISTS:

Tony Williams | Cleveland
Rowland Ricketts | Indiana
Eduardo Portillo | Venezuela
Mariá Eugenia Dávila | Venezuela

ORGANIZATION:

Praxis Fiber Workshop

Three Banners, Four Artists, One River on Fire

by Damaris Puñales-Alpízar

Participants in a workshop hosted by Praxis at moCa Cleveland learned about natural indigo and dyed swatches of fabric that will become part of the banners.

Half a century ago, on June 22, 1969, the Cuyahoga River caught fire. Environmental contamination played a significant role in that event. Now people are determined not to forget so history will not repeat itself. As a reminder, three banners naturally dyed will hang from the Detroit - Superior Bridge this summer.

Artists Tony Williams from Cleveland, Rowland Ricketts from Indiana, and Eduardo Portillo and Mariá Eugenia Dávila from Venezuela are combining their talents via Praxis Fiber Workshop to dye the 60-foot banners. The artists have created their patterns. Tony Williams' inspiration came from African motifs, and he has already led some workshops with members of the community. At least 500 people have participated in these workshops in which each person dyed two square pieces of fabric: one to become part of the banner, and the other to take home. There are four more workshops to complete before the banners will be ready to hang.

The Indianan and Venezuelan artists will arrive in June for the festivities. Ricketts, Portillo and Dávila are not able to participate

Tony Williams, whose inspiration came from African motifs, conducted workshops in the spring, drawing more than 500 people to use sustainable indigo dye to color fabric that will become part of a banner hanging from the Detroit-Superior Bridge.

in the workshops but sent their designs. In the case of Ricketts, he asks participants to respond to the prompt, "How close are you to the river?" People dip their squares in indigo dye more or fewer times in proportion to the distance they live from the river. The Venezuelan artists have proposed geometric designs.

During the workshops, participants engage not only in creating the banners by dying the fabric but also by waxing, engraving the designs, and drying it. Every step is carefully explained by members of the project who emphasize the importance of using natural products to protect the environment and to avoid disasters like the fire from fifty years ago. Although participation does not take more than ten to twenty minutes, each workshop becomes an opportunity to socialize, have fun and learn, and to give back to the community by being part of an important public art piece.

According to Jessica Pinsky, director and founder of the Praxis Fiber Workshop, they have been working since last year with Rowland Ricketts, an Associate Professor in the School of Art, Architecture and Design at Indiana University, who has training in indigo farming and dyeing in Japan. He mentored the Praxis Fiber Workshop as they began their own indigo garden. "We originally got our indigo seeds in March, 2018, from Rowland. Then we grew a quarter acre of indigo last year on two city land bank lots in North Collinwood and that is the indigo we are using for the banner projects," explains Pinsky.

"Because of our climate, the variety of indigo seeds that has to be used is Japanese, and that is why Praxis is following Japanese techniques to dye the fabric," says Pinsky.

Indigo is also related to American history. Besides being one of the most permanent and long-lasting natural dyes, it came to America through slavery, and that was the motivation of artist Tony Williams to use African motifs for his patterns.

More importantly, there is another educational component behind the project: Natural indigo has been replaced with a synthetic version that is harmful for the environment. Creating an indigo crop will teach local communities about natural dyeing practices while providing alternatives to clothing companies looking to leave a smaller carbon footprint.

These initiatives are supported by the Cleveland Foundation's Creative Fusion: Waterways to Waterways Edition that brings together a group of international and local artists to focus on projects that connect the regenerative efforts for the Cuyahoga to global waterways.

ARTISTS:

Michael Tsegaye | Ethiopia
Sophie Schwartz | Cleveland & New York
Sharon Day | Minnesota
CPR Teen Institute | Cleveland

ORGANIZATION:

Cleveland Print Room

Old River, New Perspectives

Four projects consider the Cuyahoga from fresh points of view.

by Erin O'Brien

A quartet of programs from the Cleveland Print Room for the Creative Fusion 2019 Waterways to Waterways edition will put the Cuyahoga River into keen focus courtesy of unique perspectives that locals might otherwise never imagine.

Internationally renowned photographer Michael Tsegaye, who traveled to Cleveland last fall to document the Cuyahoga with aerial photography, will deliver his results in an immersive exhibition at CPR's gallery. *Crooked River* will transform the space into a slice of the river itself with a unique twist: images on the floor. "So people can walk on the river," says Tsegaye. Considering the intensity and breadth of his photos, the experience will undoubtedly evoke the power of water one feels when viewing a river from the side railing of a bridge or through its grated decking. Images on the walls and suspended from the ceiling will round out the exhibition.

Until the show's June 21 opening, Tsegaye's preview photos are already speaking for the river. Case in point: the Gorge Dam in Summit County. Tsegaye's aerial image of it captures the stark devastation of mankind's iron fist.

"The dam was a huge line cutting the river…and making it into something else," recalls Tsegaye. "It divided the river into two parts. It was a significant point to see from above." The obsolete 1914 dam, which is regarded as the most significant impediment to the free flow of the river, is slated for removal. Conversely, Tsegaye notes that the fishing and kayaking along the Cuyahoga are hopeful signs and that, while the urban and industrial sections are "rough," other stretches are lush with foliage.

The project is a departure for the Ethiopian artist.

"It was, for me, a surprise when I was invited to work on the river. I never had experience working on nature photos," he says, adding that his portfolio has focused largely on social issues. His haunting work engages subjects such as Working Girls II, which documents sex workers in Addis Ababa, Ethiopia's capital, or the changing nature of that city in Future Memories.

"His images are stunning, really beautiful," says Sally Winter, CPR's education director and residency liaison. "They live in beauty and splendor…and sadness. They capture all of that and make it into spectacular images."

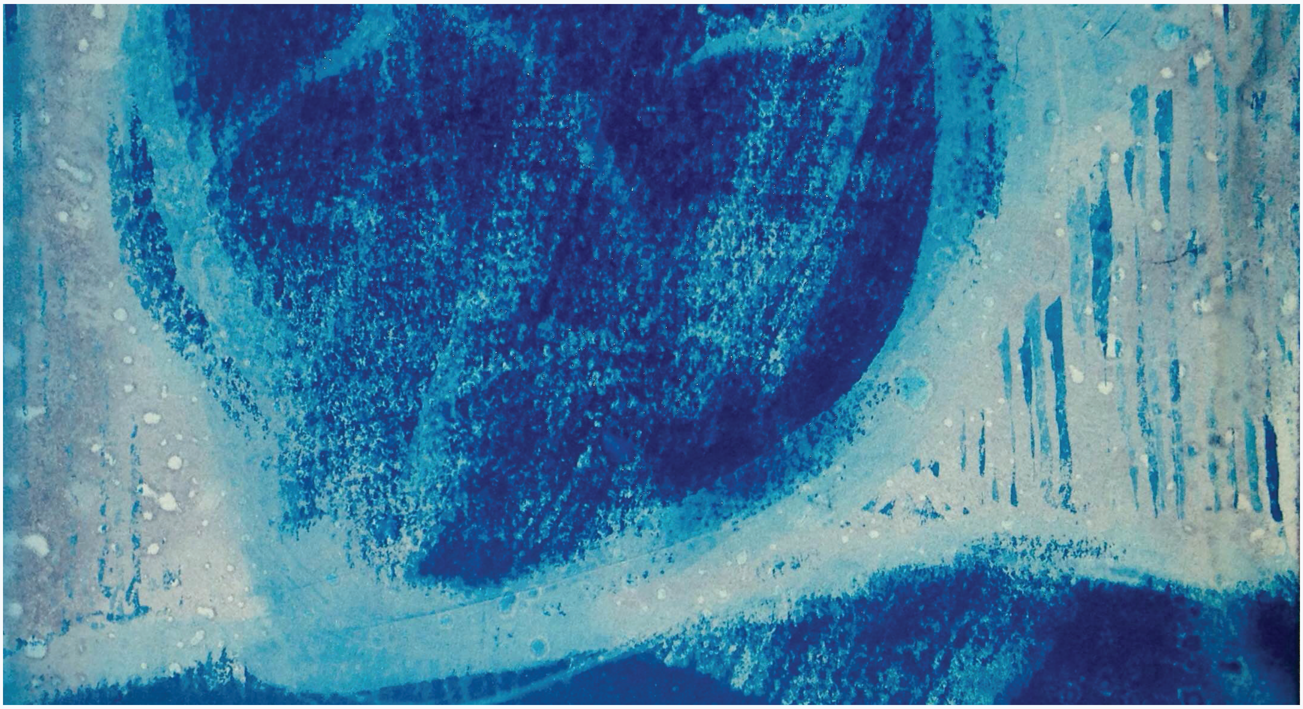
While Tsegaye's efforts will bring the Cuyahoga into a gallery, Ojibwe elder Sharon Day of Minnesota will deliver the river's spirituality by enlisting our most basic movement of putting one foot in front of the other. Day, who is also the executive director and cofounder of the Indigenous Peoples Task Force, will guide a four-day Nibi (water) walk that will have participants carrying a pail of water collected at the river's headwaters in Burton, Ohio, to its mouth at Lake Erie.

"Every step is a prayer," she says of the ritual.

Evocative of the rosary, the moving ceremony is scaled to an 85-mile trek across Northeast Ohio that is characterized with urgency. Walkers move at a good clip in order to get this water home where it belongs. They are also silent save for singing. Hence anyone expecting a group of affable acquaintances chatting leisurely as they stroll along will find the Nibi walk to be a completely different experience.

"It's about having some reverence for the water. You can't do that if you are constantly talking. Nor can you hear anything else if your voice is filling up that space." Make no mistake, this walk is about the river and its environs. The light, the quality of the air, and the sounds—whether they come from the river itself, passing traffic, birds or wind—are all relevant.

Local videographer Erahlea Harnett will record the walk and present a rough cut three-minute trailer at its closing ceremony, which is slated for June 20 at Wendy Park. She'll then set to work editing the footage into a twenty-minute documentary that will be publicly available online and for teaching opportunities. Michael Tsegaye, incidentally, plans to participate in the entire walk.



Cyanotype by Melinda Placko. Artists of the Cleveland Print Room Teen Institute will work with Placko on a collective cyanotype project called River Water Soup.

While it's about accepting responsibility for a symbolic measure of water, the Nibi walk is a world away from those hokey teen parenting "egg baby" assignments. Instead it fosters a profound spiritual relationship between participants and the river that Day compares to the bond between a parent and an infant. The end result blooms in transformation that will slake our collective thirst for gentleness in these turbulent times.

"People begin to understand that we are the water," says Day. "And if we treat the water with respect and dignity and gratitude and love, then we're a little bit closer to being able to treat each other that way regardless of class or race or gender."

Another project is steeped in the spirit of homecoming. Cleveland Heights native Sophie Schwartz travelled back home from her current city of New York to discover the Cuyahoga, ironically, for the first time.

"Growing up, I didn't feel that connected to water," she says. "I didn't feel like Cleveland was connected to water. It didn't feel like a coastal town."

Her work, which took her from the Cuyahoga Valley National Park to the Flats' Crooked River Skatepark and points in between, changed all that. The multimedia artist and curator used a large format 4×5 camera to create landscapes and portraiture. The bridges also captured her imagination.

"The bridge was this amazing recurring metaphor both graphically and symbolically," she says, adding that focusing on the river's spans adds an appropriate tether between today and 1969. "The bridge as a symbol is also so charged and so pertinent to this celebration and remembering the burning." As for the defunct bridges frozen in static positions, she notes, "The way those bridges live in the world now…they feel like living fossils. I think they're beautiful."

Lastly, CPR's Teen Institute will bring the frenetic energy of that demographic to the celebration. Under the guidance of teaching artist Melinda Placko, the group will create a large collage of cyanotypes, a blue print process dating back to the nineteenth century that includes using sunlight and water baths. River Water Soup will be on display at CPR for the June celebration.

The students will explore the river for inspiration and collect its water for processing. The mixed-media collaboration will include photography and drawings that Placko calls, "imagery that is generated by students and inspired by the river" rendered in the distinctive cyan blue format. The teens, who will also participate in the Nibi walk and document their work in a book, are paid employees of CPR. The group will number eight or nine.

Parties interested in participating in the Nibi walk, which is scheduled for June 17–20, may contact Sally Winter at the Cleveland Print Room, info@clevelandprintroom.com, 216.802.9441. Women are asked to wear long skirts during the walk.

The opening reception for Michael Tsegaye's Crooked River *exhibition will be on June 21 at the Cleveland Print Room from 5:00 to 9:00pm.*

As of press time, the selection for exhibition space for Schwarz's exhibition was pending.

Waterways to Waterways | Cuyahoga50 Exhibits and Events

Art and related events celebrating the Cuyahoga River.

Presented with support from the Creative Fusion program and Cuyahoga50.

MAY 25–SEPTEMBER 22

CAI GUO-QIANG: CUYAHOGA RIVER LIGHTNING

Artist Cai Guo-Qiang makes explosive and monumental drawings with gunpowder, including one of the Cuyahoga River, commissioned by the Cleveland Museum of Art.

CLEVELAND MUSEUM OF ART

JUNE 4

CURATOR TALK: CLARISSA VON SPEE

Curator Clarissa von Spee leads a tour of works by Cai Guo-Qiang, discussing the artist's thoughts on the state of our planet, wildlife, and the world's diminishing natural reserves of fresh water. 11am June 4 & August 6. 6pm July 10 & September 4. Free.

CLEVELAND MUSEUM OF ART

JUNE 8–SEPTEMBER 22

WATER: EDWARD BURTYNSKY

The Canadian artist draws attention to current threats to clean, sustainable water and encourages visitors to reflect on individual actions that can impact the future of our planet.

CLEVELAND MUSEUM OF ART

JUNE 8

PARADE THE CIRCLE

This year's theme for the annual person-powered parade of handmade costume and art is "Mythology of Illusion." The burning of the Cuyahoga River is part of Cleveland's mythology. 10am–4pm. Wade Oval

CLEVELAND MUSEUM OF ART | UNIVERSITY CIRCLE INC.

JUNE 10 - 14

INDIGO BANNER INSTALLATION

Three banners dyed with natural indigo by students and visiting artists will be installed on the Detroit-Superior Bridge, on view through June 24.

Presented with support from Creative Fusion

PRAXIS FIBER WORKSHOP

JUNE 17–21

SACRED RIVER WALK

Ojibwe elder Sharon Day leads a walk from the Cuyahoga headwaters in Geauga County to Lake Erie. Call 216.802.9441 for information about community meetings or to join the walk.

Presented with support from Creative Fusion

CLEVELAND PRINT ROOM

JUNE 19-22

XTINGUISH TORCH FEST

A 100-mile passing of the torch along the Cuyahoga River, beginning at Headwaters Park with a Native American water blessing, and ending at Rivergate Park.
For schedule and locations see xtinguishcelebration.com/torch-fest.

XTINGUISH CELEBRATION

JUNE 19 & JUNE 22

SQUIDSOUP SUBMERGENCE INSTALLATION

Installation of lighting on the streetcar level of the Veterans Memorial Bridge by British-based collective Squidsoup. Free, but guests must sign a waiver online at Cuyahoga50.org, or on site the day of the event. There will be a preview from 8-11pm June 19, free and open to the public, but advanced registration is required.

Presented with support from Creative Fusion

CLEVELAND URBAN DESIGN COLLABORATIVE
KENT STATE UNIVERSITY

JUNE 20

GLOBAL PECHAKUCHA NIGHT: WATERWAYS

Thought leaders from around the globe present a fast-paced format, discussing 20 slides for 20 seconds each. 7pm. Jacobs Pavilion at Nautica

Presented with support from Creative Fusion

PECHAKUCHA NIGHT CLEVELAND
LAND STUDIO

JUNE 21

CROOKED RIVER: AN EXHIBITION

Works of Ethiopian photographer and photojournalist Michael Tsegaye, and works of Sophie Schwartz. Reception 5-9pm.

Presented with support from Creative Fusion

CLEVELAND PRINT ROOM

JUNE 21-22

GREAT LAKES BURNING RIVER FEST

Two nights of music, food, silent disco, and (of course) great beer. Proceeds benefit the Burning River Foundation, dedicated to improving, maintaining and celebrating the vitality of our regional freshwater resources. 6–11pm. Old Coast Guard Station at Wendy Park.

GREAT LAKES BREWING COMPANY

JUNE 21-23

SUSTAINABLE BULKHEADS EXHIBIT

Conceptual designs for sustainable bulkheads, created by visiting artist Lucas Kronawitter and Cleveland Institute of Art professor of design Douglas Paige will be on view at Rivergate Park.

Presented with support from Creative Fusion

CLEVELAND INSTITUTE OF ART

JUNE 22

RIVERVIEW WELCOME CENTER OPEN HOUSE

This rebirth of a community center at 1701 West 25th Street will be a preview of more things to come as the hillside of Irishtown Bend is transformed by community vision.

Presented with support from Creative Fusion

LAND STUDIO

JUNE 26

ARTIST TALK

Venezuelan artists Eduardo Portillo and Mariá Eugenia Davila speak about their work at 6 pm

Presented with support from Creative Fusion

PRAXIS FIBER WORKSHOP

Earn your **M.A.** in **Art Education**

100% Online

Highlights include:
- Opportunities for research focus in a variety of specializations
- Coursework in **design education** and **contemporary art**
- Online studio art courses
- No required campus attendance

Applications are accepted on a rolling basis. Apply by August 2 for Fall 2019 enrollment.

www.kent.edu/ArtEdOnline

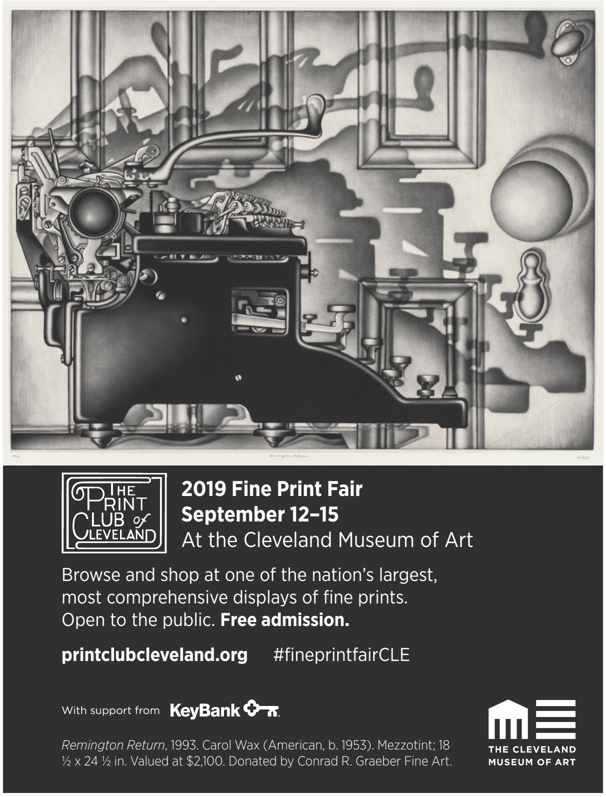
KENT STATE UNIVERSITY

School of Art

www.kent.edu/art
artinfo@kent.edu, 330-672-2192

the Root cafe
15118 detroit ave
lakewood,ohio
216.221.4401
www.theroot-cafe.com

organic
bakery
espresso bar
local
kitchen
vegan
vegetarian



THE PRINT CLUB of CLEVELAND

2019 Fine Print Fair
September 12–15
At the Cleveland Museum of Art

Browse and shop at one of the nation's largest, most comprehensive displays of fine prints. Open to the public. **Free admission.**

printclubcleveland.org #fineprintfairCLE

With support from KeyBank

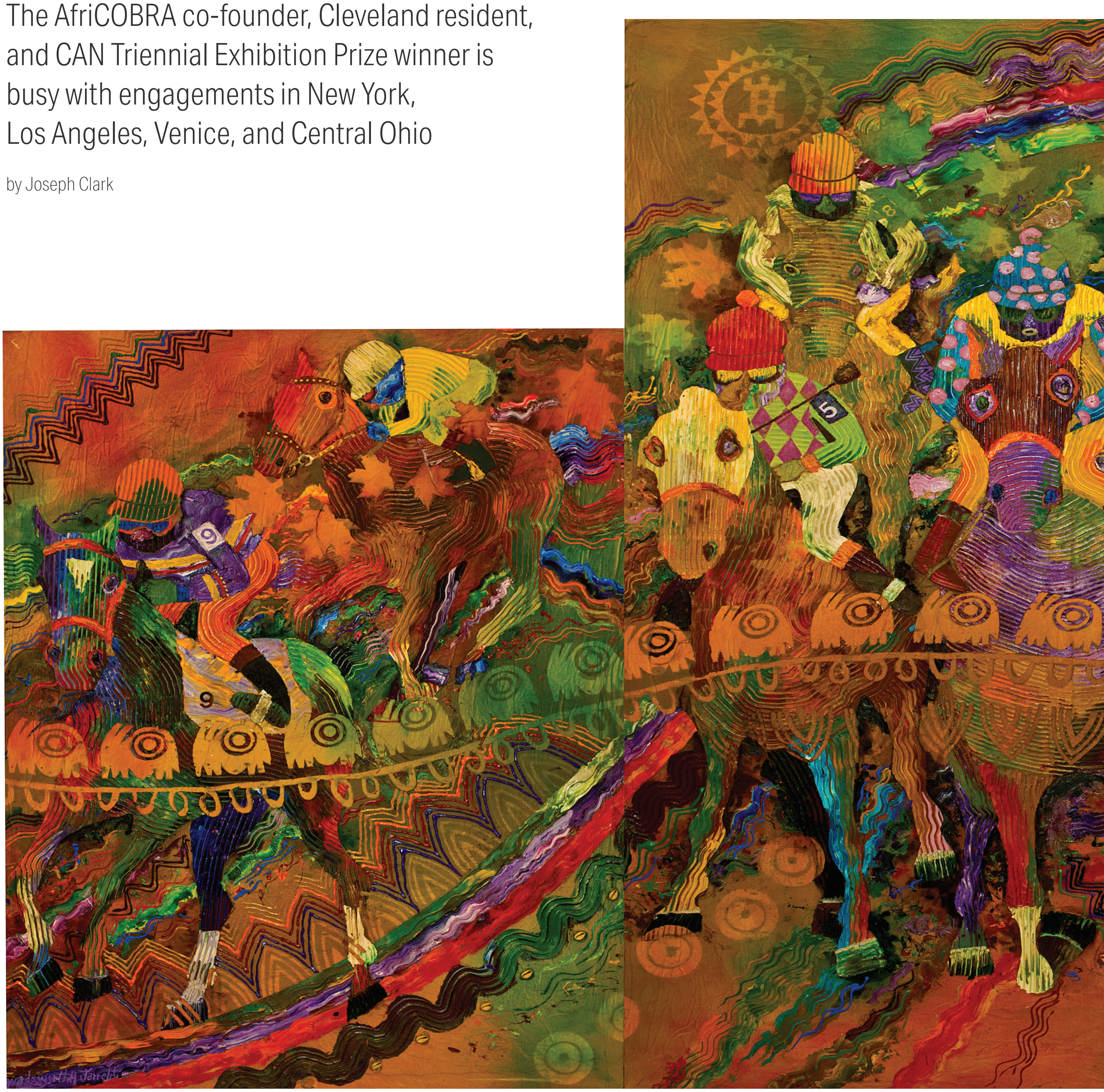
Remington Return, 1993. Carol Wax (American, b. 1953). Mezzotint; 18 ½ x 24 ½ in. Valued at $2,100. Donated by Conrad R. Graeber Fine Art.

THE CLEVELAND MUSEUM OF ART

DEEPER, AND MORE EXPLICIT: WADSWORTH JARRELL AT MANSFIELD ART CENTER

The AfriCOBRA co-founder, Cleveland resident, and CAN Triennial Exhibition Prize winner is busy with engagements in New York, Los Angeles, Venice, and Central Ohio

by Joseph Clark

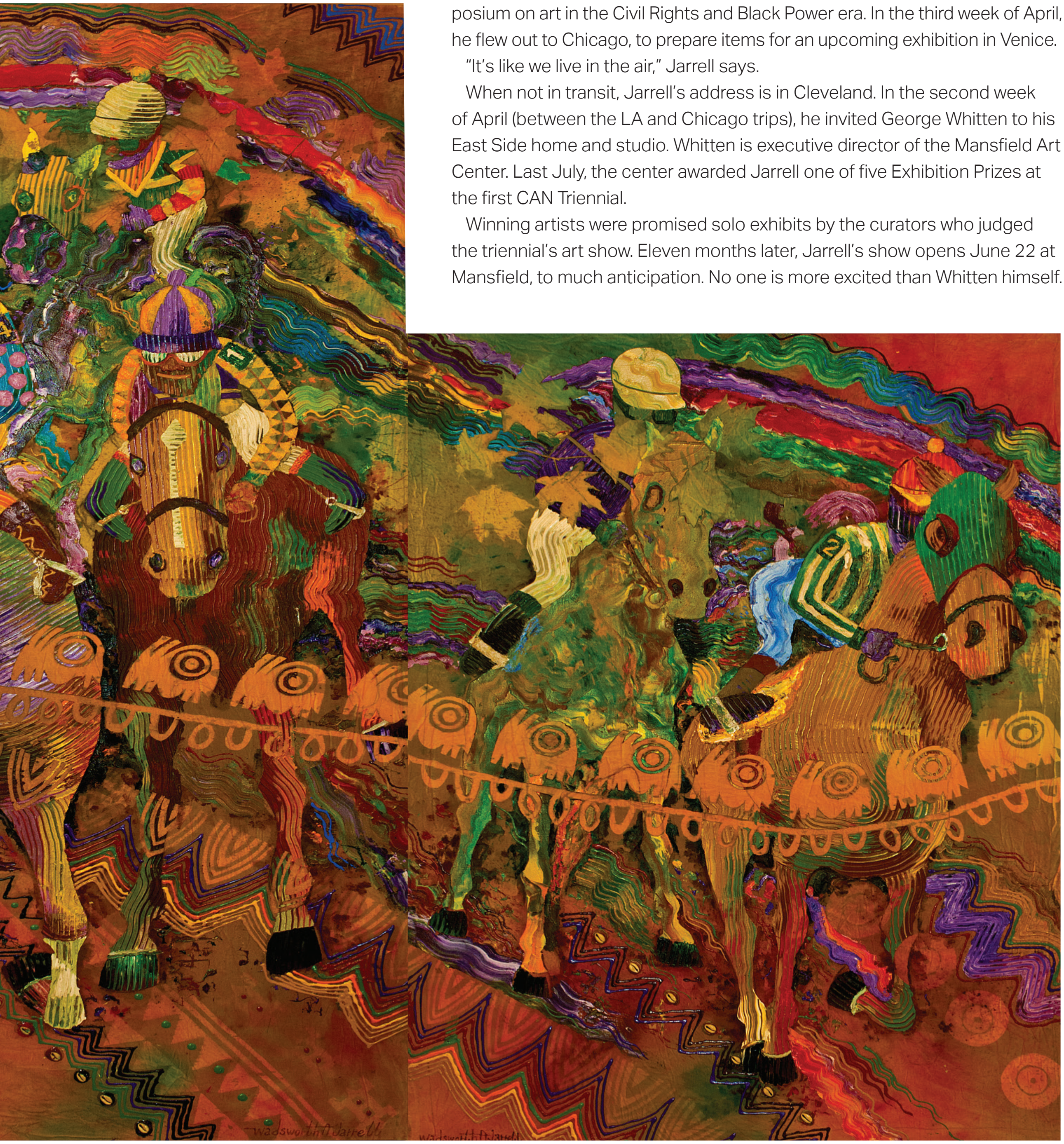


At 89 years old, Wadsworth Jarrell has an exhibiting schedule any artist could envy. In 2019 alone, his work has been featured at New York's Skoto Gallery and the Brooklyn Museum. In March, he travelled to Los Angeles with Jae Jarrell—his wife and a fellow artist—to participate in a symposium on art in the Civil Rights and Black Power era. In the third week of April, he flew out to Chicago, to prepare items for an upcoming exhibition in Venice.

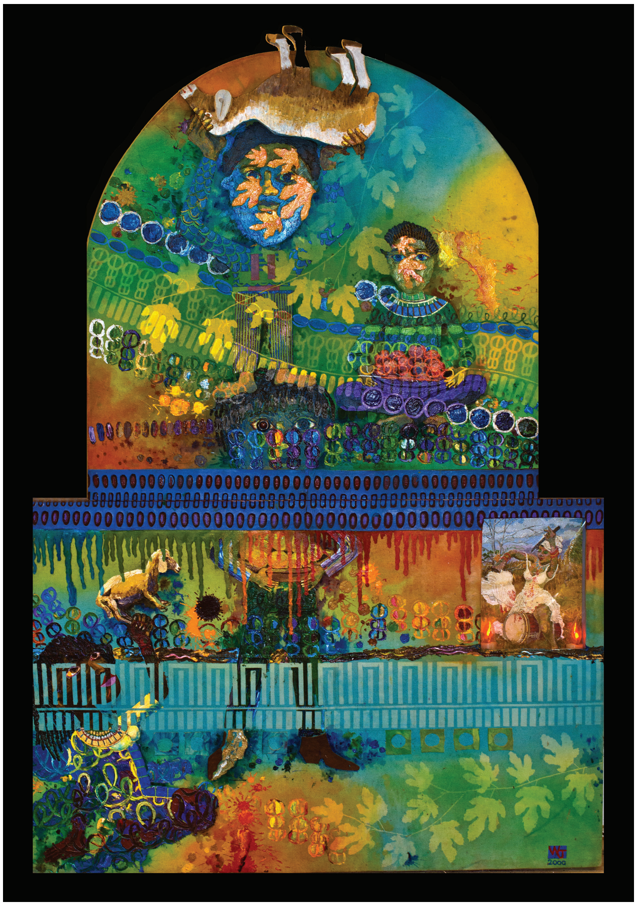
"It's like we live in the air," Jarrell says.

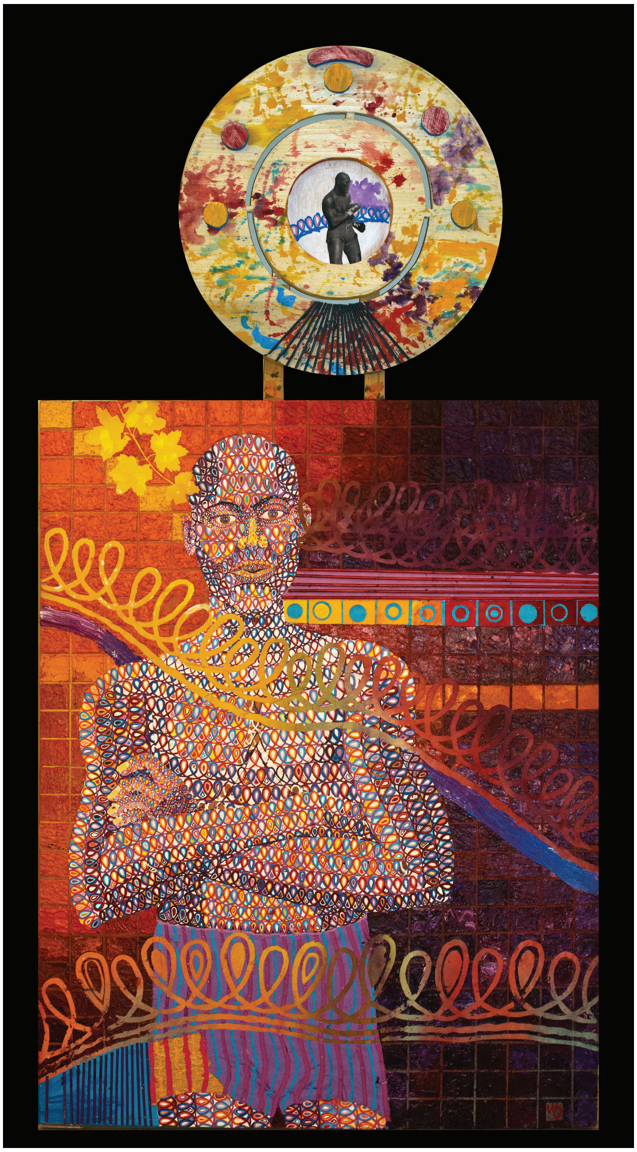
When not in transit, Jarrell's address is in Cleveland. In the second week of April (between the LA and Chicago trips), he invited George Whitten to his East Side home and studio. Whitten is executive director of the Mansfield Art Center. Last July, the center awarded Jarrell one of five Exhibition Prizes at the first CAN Triennial.

Winning artists were promised solo exhibits by the curators who judged the triennial's art show. Eleven months later, Jarrell's show opens June 22 at Mansfield, to much anticipation. No one is more excited than Whitten himself.



Wadsworth Jarrell, Mile and a Quarter #2 (triptych), 1993. Acrylic on canvas 72x120 in.





ABOVE: Offerings, by Wadsworth Jarrell. RIGHT: Big Bad Jack, by Wadsworth Jarrell.

"I remember when I was in school, I knew of his work. I kind of rediscovered him," Whitten said, remembering the triennial. "To bring him to our community and expose [visitors] to his philosophy was important. It's important to be challenged and exposed to his work."

Jarrell was given free reign to choose works to display. The selected items showcase works spanning from the 1980s to 2019, covering numerous stages of the artist's prolific, ever-evolving career. Paintings, prints, and sculpture will be included.

All the works embody Jarrell's desire to vividly depict the lives of African Americans and the wider Black diaspora. Over the years, he has been especially drawn to jazz musicians and Black athletes. The Mansfield show will include a portrait of boxer Jack Johnson, the legendary heavyweight champion. However, thoroughbred racing is the sport Jarrell has returned to again and again. At the Mansfield Show, Jarrell will display equestrian art commissioned for the 1996 Summer Olympics in Atlanta, and for the Kentucky Derby Museum in Louisville. A series of pole-mounted, shoulder-high busts memorialize Black jockeys and horse trainers who raced to victory at Churchill Downs. Each wears a number of wreathes corresponding to derbies won. In the first 28 years of the Kentucky Derby, 15 winning riders were Black, including champion of the first race in 1875, Oliver Lewis.

In the massive triptych Mile and a Quarter #2, riders thunder towards the viewer on horses which are as fluid and devastatingly strong as tidal waves. The riders' faces represent every emotion the dangerous, high-stakes Kentucky Derby can evoke: dread, resolve, smirking glee.

After graduating Northwestern University in 1958, Jarrell began painting racehorses and jockeys, propelled by a desire to make "action paintings." Only later did he learn that Black Americans have a long history of excellence in thoroughbred racing.

Ten years later, still in Chicago, Wadsworth and Jae helped establish the African Commune of Bad Relevant Artists, better known as AfriCOBRA. Also instrumental to the collective were artists Jeff Donaldson, Barbara Jones-Hogu, and Gerald Williams. The organization was most active in the 1960s and 1970s, and acted as a voice for emerging Black political movements. Besides content celebrating African American life and political liberation, AfriCOBRA distinguished itself for painting in dazzling "Kool-Aid" colors" and its combining of representational images with repeating abstract patterns inspired by African designs.

These electric hues are on full display in Jarrell's 1972 painting Revolutionary, which has found a home in the permanent collection of the National Museum of African American History. Revolutionary depicts author and activist Angela Davis, whose outline is defined by phrases sampled from her own writings. She is shown clutching a microphone, speaking with resolve, fire, and joy. Words radiate from her body in gold, violet, and red. (Revolutionary was on tour in the spring, and will not be featured at Mansfield.)

Along with other artists of the Organization of Black American Culture, Jarrell painted Wall of Respect on the facade of an abandoned tavern in Chicago. Created in 1968, the wall stands to this day, and memorializes African American luminaries from Marcus Garvey and W.E.B. DuBois to Malcolm X and Nina Simone.

The wall was a groundbreaking piece of public art. The year before it was painted, Martin Luther King Jr. was mobbed and struck with a rock in Chicago while demonstrating against segregation. King remarked that even in the Deep South, he had never seen white backlash "so hostile and so hateful" as what he experienced in Illinois. To proclaim Black pride on the streets of Dr. King's attackers was an act of courage. And OBAC's brave example was followed. Over the next decade, at least 1,500 murals were painted in Black neighborhoods across the country. Street-side murals have since become vehicles for pride and self-assertion in countless communities with diverse demographic compositions.

This influence is profound. Yet Jarrell, understandably, came to want to define himself as a singular artist, not just one member of a collective. He had long been aware of his differences with other members of AfriCOBRA. Jarrell, whose works are often at least 4 × 6 feet, recalls a discussion with Jeff Donaldson. Donaldson had warned Wadsworth that his paintings were getting too big for people to put in their houses. "He ragged on me for making large pieces," Jarrell recalls. But he did not have mantlepieces in mind when he made paintings—he wanted his work in museums.

Around 2000, he left AfriCOBRA to cultivate himself as an individual artist. "I had to make the statement. I wanted to be Wadsworth," Jarrell said. To mark his commitment to reinvention, he changed his personal style as well, growing out dreadlocks for the first time. He acknowledges that working with AfriCOBRA for years had ingrained certain styles the group had honed. "Being in a group that long, it's infectious," Jarrell said. However, he worked within his established style to create something new and recognizably his own.

The first finished product of this new period was Offerings, a bustling mixed-media painting that will be displayed at Mansfield. The work is an exploration of the rituals and shamanic mysticism of African spirituality. Though Jarrell would later return to "Kool-Aid colors," this canvas is dominated by sky blue, white, yellow, pine green, and equatorial skin tones. A woman sits astride a drum, white garments splashed with the red blood of a sacrificed chicken. Sheared sheep float around the canvas like the angelic cows of Marc Chagall. A figure with a round face and braided hair sits like an ebony Buddha.

Both the form and the content of Jarrell's oeuvre express a point of view. Formally, his combination of brilliant color with stylization and abstraction inspired by African art creates a distinctly Black mode of Modernism. Turn-of-the-century painters like Picasso famously drew inspiration from African and Moorish sources, but Jarrell's use of indigenous imagery is deeper, and more explicit. In content, Jarrell celebrates Black America not by emphasizing the centuries of horror they have endured, but by depicting Blacks' strength and grace directly. His figures' explosive colors, palpable energy, and idealized forms celebrate bodies too often treated as disposable. His work is ecstatic, in the original sense—animated by active, blissful inspiration.

Jarrell's exhibition runs from June 22 to July 21 at the Mansfield Art Center. An opening reception will be held Sunday, June 23 from 3:00 to 5:00pm. The Art Center is located at 700 Marion Avenue, Mansfield. For more information, please call 419.756.1700 or go to mansfieldartcenter.org.

GRAYHAUS
STUDIOS

FINE ART CONSULTING SERVICES

Finding the visual voice
for your company.

Christy Gray • grayhausstudios.com • 216.393.7533

ADD MORE ROBOTS

Sequoia Bostick, co-founder of the all-ages comic book anthology, Vagabond Comics, talks storytelling and the creation of new worlds.

by Meredith L. King

Sequoia Bostick quietly eats a lunch of Mediterranean food at Maelstrom Collaborative Arts where she works as a creative producer. She is relaxed here and it's easy to see why: Though she describes herself as primarily an illustrator, this space bears the mark of her mixed-media paintings and sculptural installations on every wall and ceiling. "I enjoy using colored pencils and watercolor paints and just working with my hands more than I do staring at a screen," she says. Her small hands are covered in purple and black paint—the same color as her twisted hair—and everything about her reads as intentionally unintentional but exceptionally zen.

Bostick is an imaginative artist who uses dreams and her own family as inspiration to create work that defies realism. A full-time artist and teacher, it is important to her to incorporate youth culture and perspectives into her work, perhaps because the creation of stories was a key part of her experience as a child. She recalls her mother sending her and her siblings outside for the day and saying, "Go do something," and that their solution was to create stories to have fun. For Bostick, the art of story creation was also therapeutic. She notes, "I used to have a bad habit of kinda keeping my emotions locked up. To the point where, if I did have a panic attack or freak out or something, it would just be a day of silence where I couldn't speak. So being able to get my words out, and get my emotions on paper, even if it's just writing, would work very well for me."

Bostick is the second of six children, and grew up in Nashville, Tennessee. As a child she created clothing for her dolls, upcycling trash bags into dresses and cardboard boxes into houses while drawing her mother's garden and catching butterflies. As she searched for the artistic medium that felt right to her, she attended an arts high school and studied alto and tenor saxophone before switching to visual art. In 2010, she moved to Cleveland to attend the Cleveland Institute of Art.

"A lot of the stories I tell are usually just based off of an over-exaggerated version of something I did in my childhood. I'll take a story and I'll just blow it up even bigger. Add more robots," she muses. In her first children's book, *Bridget and Bot*, she took that mantra literally. In the book, she created characters based on her real-life siblings, but imagined a world where the oldest and youngest siblings actually got to spend time together, which didn't happen in real life. But her family has deeply supported and encouraged her artistic talent and pursuits.

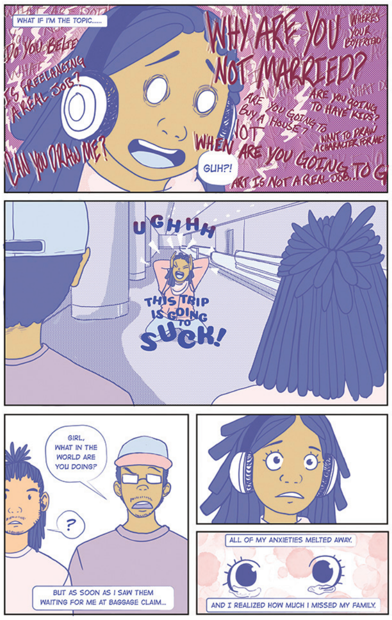
BRIDGET
BOT

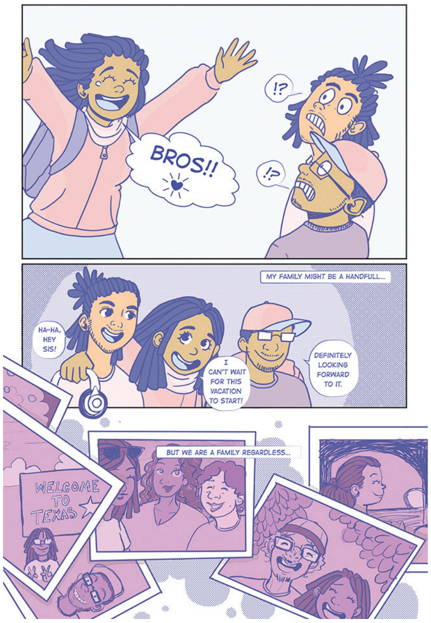
Bostick recently completed a commission for Wigs for Kids, (a community organization dedicated to helping children with medically related hair loss) as well as a commission for a private client in New York inspired by the myth of Pandora's Box.

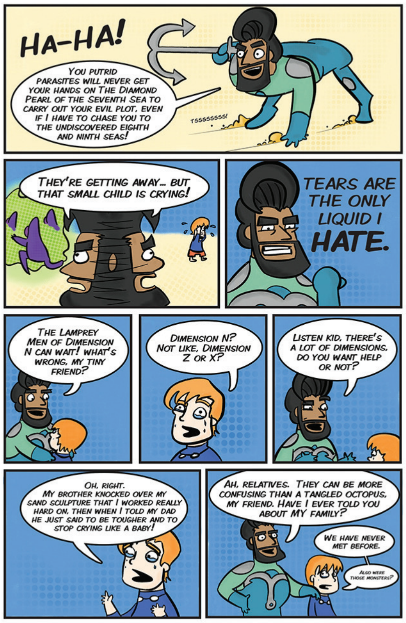
Bostick is deeply inspired by classical art, Art Nouveau, chiaroscuro and paintings that look like they are a snapshot taken in the middle of a story. Her favorite painting, housed at the Cleveland Museum of Art, is Gerrit van Honthorst's Samson and Delilah, which she loves because of its use of a dramatic light source.

"When I'm drawing something, I'm imagining it moving or a story being told in some way. I feel like I'm in a different environment—a different world, I guess." While her process allows her to create a different world for herself, at the core of Bostick's work is giving individuals the power to create worlds of their own. Whether it is facing your fears in a mysterious fantasy world, or talking yourself out of the anxious thoughts that keep you from having fun with your co-workers, there is a subtle message in all of Bostick's work: You can turn any negative into a positive. This message is not only entrenched in the content of her work, but also in her artistic life as a whole. After graduating from the Cleveland Institute of Art, she admits feeling "crushed" by what she calls "corporate art jobs where you don't get to have control over what you create." She began to move into creating art independently, and now, she teaches and mentors high school students as they consider artistic career paths of their own.

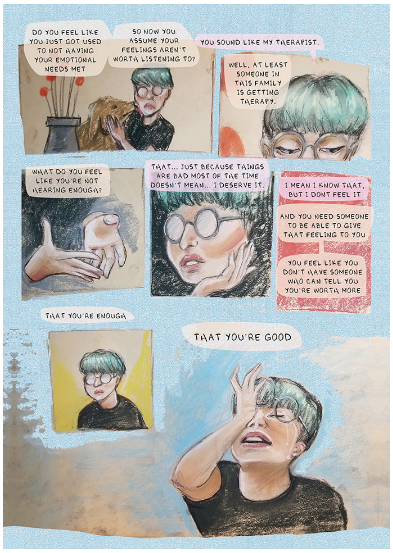
Enter Vagabond Comics. Bostick co-founded the all-ages, independently published comics anthology with best friend and fellow artist Amalia DeGirolamo in 2015. One year out of CIA, the two found themselves asking the same question all artists ask


WHAT IF I'M THE TOPIC......
DO YOU BELIE
IS FREELANCING A REAL JOB?
CAN YOU DRAW ME?
WHY ARE YOU NOT MARRIED?
WHERE'S YOUR BOYFRIEND
ARE YOU GOING TO BUY A HOUSE?
ARE YOU GOING TO HAVE KIDS?
WANT TO DRAW A CHARACTER FOR ME?
WHEN ARE YOU GOING TO G
ART IS NOT A REAL JOB..
GUH?!
UGHHH
THIS TRIP IS GOING TO SUCK!
GIRL, WHAT IN THE WORLD ARE YOU DOING?
?
BUT AS SOON AS I SAW THEM WAITING FOR ME AT BAGGAGE CLAIM...
ALL OF MY ANXIETIES MELTED AWAY.
AND I REALIZED HOW MUCH I MISSED MY FAMILY.


BROS!!
!?
!?
MY FAMILY MIGHT BE A HANDFULL...
HA-HA, HEY SIS!
I CAN'T WAIT FOR THIS VACATION TO START!
DEFINITELY LOOKING FORWARD TO IT.
BUT WE ARE A FAMILY REGARDLESS...
WELCOME TO TEXAS


HA-HA!
YOU PUTRID PARASITES WILL NEVER GET YOUR HANDS ON THE DIAMOND PEARL OF THE SEVENTH SEA TO CARRY OUT YOUR EVIL PLOT, EVEN IF I HAVE TO CHASE YOU TO THE UNDISCOVERED EIGHTH AND NINTH SEAS!
TSSSSSSSS!
THEY'RE GETTING AWAY... BUT THAT SMALL CHILD IS CRYING!
TEARS ARE THE ONLY LIQUID I HATE.
THE LAMPREY MEN OF DIMENSION N CAN WAIT! WHAT'S WRONG, MY TINY FRIEND?
DIMENSION N? NOT LIKE, DIMENSION Z OR X?
LISTEN KID, THERE'S A LOT OF DIMENSIONS, DO YOU WANT HELP OR NOT?
OH, RIGHT. MY BROTHER KNOCKED OVER MY SAND SCULPTURE THAT I WORKED REALLY HARD ON, THEN WHEN I TOLD MY DAD HE JUST SAID TO BE TOUGHER AND TO STOP CRYING LIKE A BABY!
AH, RELATIVES. THEY CAN BE MORE CONFUSING THAN A TANGLED OCTOPUS, MY FRIEND. HAVE I EVER TOLD YOU ABOUT MY FAMILY?
WE HAVE NEVER MET BEFORE.
ALSO WERE THOSE MONSTERS?

FACING PAGE: Artist and publisher Sequoia Bostick. THIS PAGE: Pages from Vagabond Comics Anthology Issue #10: Kindred. BOTTOM LEFT: From Blood, by Cassandra Harner. TOP LEFT AND CENTER: Looking Forward To It, by Sequoia Bostick. TOP RIGHT: The Unfathomable Anchorman in Anchorman Family Adventures, by Brian Gleine


DO YOU FEEL LIKE YOU JUST GOT USED TO NOT HAVING YOUR EMOTIONAL NEEDS MET
SO NOW YOU ASSUME YOUR FEELINGS AREN'T WORTH LISTENING TO?
YOU SOUND LIKE MY THERAPIST.
WELL, AT LEAST SOMEONE IN THIS FAMILY IS GETTING THERAPY.
WHAT DO YOU FEEL LIKE YOU'RE NOT HEARING ENOUGH?
THAT... JUST BECAUSE THINGS ARE BAD MOST OF THE TIME DOESN'T MEAN... I DESERVE IT.
I MEAN I KNOW THAT, BUT I DONT FEEL IT
AND YOU NEED SOMEONE TO BE ABLE TO GIVE THAT FEELING TO YOU
YOU FEEL LIKE YOU DON'T HAVE SOMEONE WHO CAN TELL YOU YOU'RE WORTH MORE
THAT YOU'RE ENOUGH
THAT YOU'RE GOOD

when faced with the realities of building a career as a creative: What now? The answer was to create a platform that would allow comic creators of all backgrounds and skill levels to send their work all over the world.

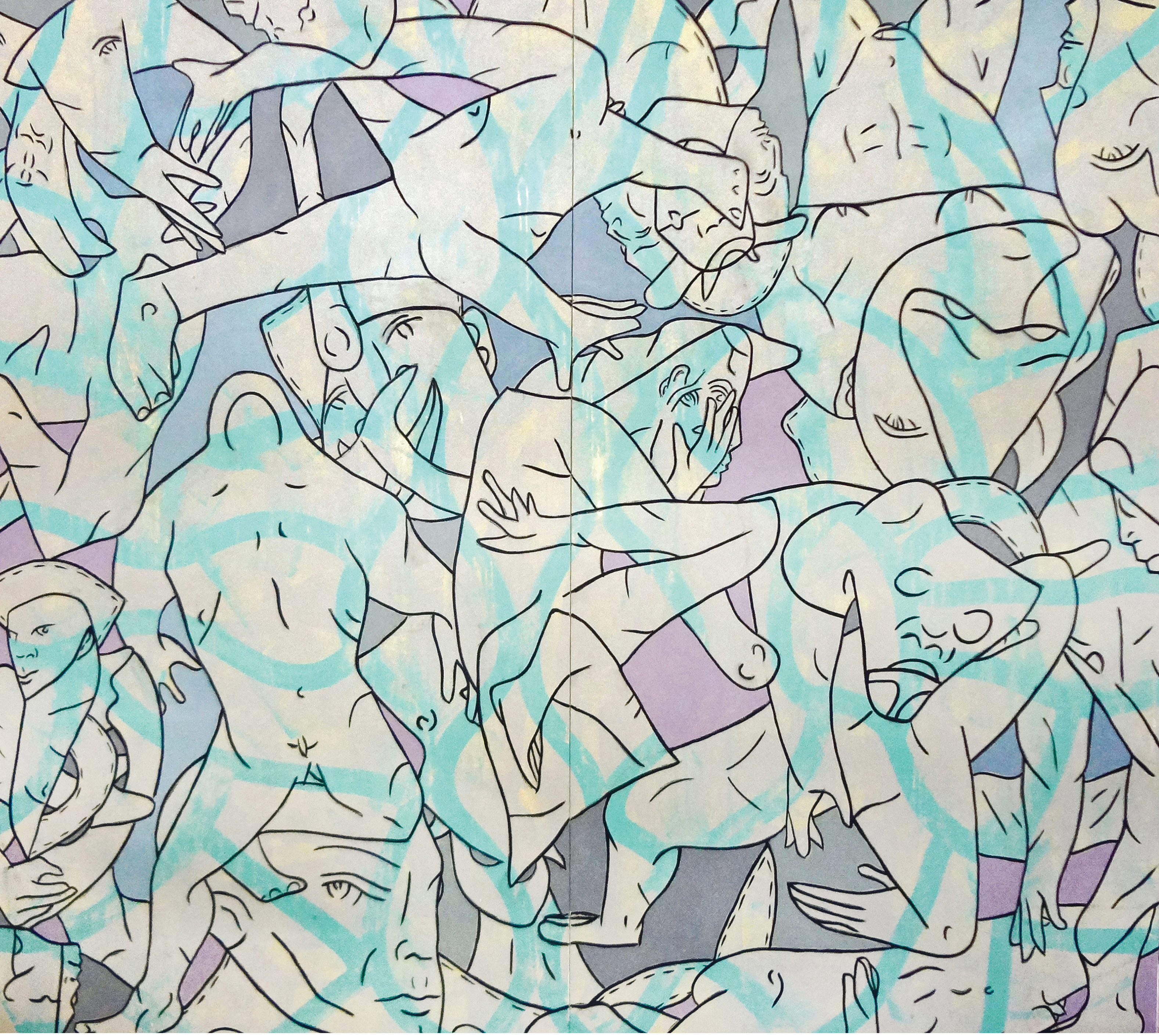
The first issue began with Bostick, DeGirolamo and four other artist friends. When asked about the name, Bostick recalls, "When we looked up the original term 'vagabonds,' they were people who worked but who didn't have homes. We were kind of similar, where we're trying to get our work out there and we have to go from place to place in order to do that, so we're kind of vagabonds ourselves."

Four years later, the pair has released nine issues of Vagabond Comics featuring over forty artists of all ages and backgrounds, including regular contributions from international artists and even from a local nine-year-old. After a successful Kickstarter campaign, Bostick and DeGirolamo just released their tenth and longest issue in full color—entitled, *Kindred*—where they asked artists to reflect on what family and community means to them.

The beauty of Vagabond Comics is both in its accessibility and its detail. For example, the cover of their seventh issue, *Assorted Flavors*, features the sketched faces of real Clevelanders in a background that a casual reader might miss. The names of many of the issues are based on terms found in an online "hobo dictionary," sneaking hidden double meanings into the theme of each issue. Bostick describes the anthology's aesthetic as "playful, animated and colorful, even when it's in black and white." Vagabond blends levity, and heart-warming honesty with just the right amount of comic book weirdness—aspects that are the result of the anthology's commitment to providing a unified storytelling platform for a diverse collection of voices. "We want to include everyone, so we don't want it to be just white comic book artists. We don't want it to be just stuck in one niche in terms of how stories are told."

With the addition of giant puppet-making for Parade the Circle and animation and set design for Maelstrom Collaborative Arts, Bostick is working consistently towards a future where her art becomes bigger and more interactive. But her love for the comic book world remains, and Bostick believes traditional artists need to pay more attention to what's happening with comics. "That's where it all began, before there was digital anything. [Comic book artists] have to do all that stuff by hand—making the textures and the halftones that you see in the background, and writing out the words and word bubbles by hand. You still have to know how to do that stuff even with digital tools. So if you can pull that off and just do that on paper, I feel like you have a better chance."

Vagabond Comics' 10th issue KINDRED *is available at local comic book stores and at vagabondcomics.storenvy.com. Vagabond is currently accepting artist submissions for its 11th issue,* TAG TEAM.



Matt Dibble, Legendary Bog (oil on canvas), 75x84, 2018

LEGENDARY BOG: MATT DIBBLE TAKES ON NEW YORK

by Douglas Max Utter

For more than three decades Matt Dibble, one of northern Ohio's strongest painting talents, divided his time between a thriving roofing business and a necessarily discontinuous studio practice. Summers were for roofing; winters were for painting. Not that the interruptions slowed him down very much. Visitors to his Superior Avenue workspace in downtown Cleveland knew they would need to tread lightly and tuck their elbows in, so crowded was the 1,000-square-foot room with row after row of large and small stretched canvases. Known mainly for his extended consideration of abstract expressionist manners and techniques, Dibble has spent as much of his life as possible cramming experimental, athletically energetic compositions into every available moment and crevice of his art-life. And now that he's reached an (early) retirement age, he's free to do far more.

By 2018 images of new work began to flood his Instagram account (where he has 16,000+ followers), and fresh paintings piled up elsewhere in the virtual universe, especially on the popular saatchiart.com site, where hundreds of his works are on view, with price tags. As sales from those ventures became more frequent, and as his Cleveland-based career at local galleries remained relatively stagnant, he also began to reach out to brick-and-mortar venues elsewhere in the country, exposing his work to an ever-widening circle of audiences and collectors. In particular, as you would expect, he had his eye on opportunities in New York City.

Dibble is a solid example of a self-made man, both as an artist and as a skilled tradesman. He was a 1978 graduate of Cleveland's defiantly inspiring, now-defunct Cooper School of the Arts, and has marched to his own drummer ever since, indifferent to changing intellectual trends in university art department BFA/MFA culture. Yet even in that world, painting has had a tendency to follow its own historic arcs, and Dibble's ongoing interests, which can be traced back to his student days, include original, nuanced reactions to both modern and postmodern personalities—from Henri Matisse and Fernand Léger through Willem de Kooning and Jackson Pollock, all the way up to the present. You don't need an MFA to know your art history. A fascination with pattern and repetition continues to underlie his large-scale Abstract Expressionist paintings, inspired perhaps by such mid-century American painters as Mark Tobey, who was interested in symbolic form from a surrealist perspective, but also as a more contemporaneous early influence from the Pattern and Decoration movement that surged (partly as a dimension of second-wave feminism) in the 1970s. In fact his work has long displayed a double trajectory, which includes those paintings where expression moves towards meaning, but also a counterbalancing body of work, in which the drawn outlines of mythical-looking figures seem to float or dance in a film of space just beyond underlying blueprints, dress patterns, newspaper columns—as if the right and left hemispheres of the brain were performing a gavotte.

Dibble has shown extensively in northern Ohio, from the works included in the May Show in the early 1980s, to prestigious wins like his Best in Show at the annual National Midyear Exhibit at the Butler Museum of American Art in Youngstown. He's enjoyed impressive one-person shows in the area as recently as 2017, when he exhibited at Tregoning Fine Art, and is included in a number of corporate collections here. But he's also been well received by galleries outside of Ohio. The Elder Gallery, part of Charlotte's thriving art scene in North Carolina, discovered Dibble's abstractions and began showing them in its museum-like space in 2014. And there were shows elsewhere in Ohio—shows, but typically only a few sales. The garage in Lakewood where he lives is full of packing crates. He's wry on the subject of these endless engagements:

"It got so all I could think about was, I have to drive a truck back in thirty days and take the show home again."

His efforts to sell work in newer, higher-tech ways have garnered a certain amount of notice online and in the press. One notable mention was in a February 2018 *New York Times* article about mid-career artists and their experiences as they turn to online platforms to court ever-elusive sales. NYT writer Amy Zipkin quotes Dibble describing his newfound optimism following sales at saatchiart.com, and goes on to describe one of his recent ventures at home in Cleveland. "After a representative from Kalisher [a company with a high-profile online presence, specializing in "bespoke" collections for a broad range of venues, from hospitals to homes—ed.] began looking for Cleveland artists for a local client, Mr. Dibble landed a big commission in 2015. The result: 24 paintings hung as a single unit in the Hilton Cleveland Downtown Hotel. He received just over $19,000.00 for the job."

In 2017 Dibble began working with the pioneering First Street Gallery, a well-known artists' cooperative in New York. Founded in 1969 and headquartered now in Chelsea on West 27th Street, First Street offers solo shows (every 2½ to 3 years according to their prospectus) and other exhibition opportunities for artists. The organization charges an initial fee and monthly dues, but its location, longevity, and reputation make it more like an artists' self-help organization than a pay-to-show gallery. First Street also curates pop-up exhibits around the city, and it was in one of these that Dibble's paintings were first shown in New York. Then in January of this year his first official solo show was mounted in First Street's main gallery. Only a few of the fourteen works shown were sold, but the month-long exhibit was well attended.

Dibble is an artist's artist, devoted to issues of tactility and spontaneity specific to the media he has mastered. He makes works that transport the viewer into the thick of painterly process, into the infinities of what could be called deep studio time. That's why 2018 was such a milestone for him, marking as it did the beginning of a longer plunge into his own unusually immersive painting techniques. These days he talks about his search for clarity, as if he was describing a dive into murky waters. More than once, he remembers, "I felt like I was behind the painting, working my way out."

Even as he experiments with the superficialities of marketing in the sixth decade of his life, he searches for a purely aesthetic path that he can call his own, through the postmodern maze of spectacle and mania, back to older mysteries and wellsprings of meaning. "Legendary Bog" is a reference to the bottomless peat bogs of northern Europe, where well-preserved remains of ships and tools and people have been found, dating back to pre-history. Dibble means it as a metaphor for the extraordinary things that a painting and the acts of painting can be—an excavation through virtual time and transformed flesh, unearthing echoes of countless ages—an endless mine of sensation and experience.

Between his openness to innovative marketing in the thoroughly electronic present, and his hard-earned painterly expertise as he sifts the complexities of human culture and physiology, Dibble should hit pay dirt any time now, in one way or another.

KRISTINA PAABUS: THE PLOT DOES NOT CARE FOR ITSELF

by Bruce Checefsky

Kristina Paabus, winner of the CAN Journal Prize at the 2018 CAN Triennial, is influenced by the systems and strategies of perception we use to contain and negotiate our surroundings. Working within the polarities of myths and truths, Paabus pays special attention to aspects of our information-drenched society that are often taken for granted or overlooked. Involved with ideas that are steeped in game theory—more about the strategies of games than the games themselves—she uses a variety of stencils, both handmade and digital, to create various narratives that are about decision making. Many of her works have thirty to fifty layers before they're complete. Her works are one of a kind, laced and layered with thought-provoking visual cues, and beautifully balanced with color, form, and texture.

Paabus is Associate Professor of Studio Art, Reproducible Media and Chair of Studio Art at Oberlin College. She earned her BFA from the Rhode Island School of Design and MFA from the School of the Art Institute of Chicago. She also studied fine arts and religious studies at University of Massachusetts Amherst, and printmaking at the Estonian Academy of Arts. Recent exhibitions include *NEO Geo* at the Akron Art Museum, *Belt and Road* at the National Gallery (Bulgaria), and *the grass is the same color over there* at Gallery Metropol (Estonia). Currently, she is preparing for a solo exhibition at Hobusepea Galerii in Tallinn, Estonia that will run from July 10 to August 8.

I visited with Kristina Paabus in her studio at Oberlin College where we discussed her new work and future projects. I asked her to pull back the curtain on her daily routine by answering a few questions plucked from a recent article in the *New York Times Magazine* about contemporary artists and their studio practices.

BRUCE CHECEFSKY: What is your typical day like?

KRISTINA PAABUS: During the semester, my days are steeped in routine, but as soon as there is a break I quickly veer off schedule. Generally, I am on campus three to five days a week and then reserve the rest of my time for studio and life. During summer and winter I am able to dedicate much more time to my studio practice.

BC: How much do you sleep, and what's your work schedule like?

KP: I sleep far more than I used to, and now average six to eight hours a night. When I lived in Chicago, Minneapolis, and Providence I generally slept very little. My creative work schedule is best when I can focus on writing in the morning, and then work in the studio after that. During the school year I wake up really early, but by nature I am a night owl and prefer staying up super late.

HOLLY MARIES

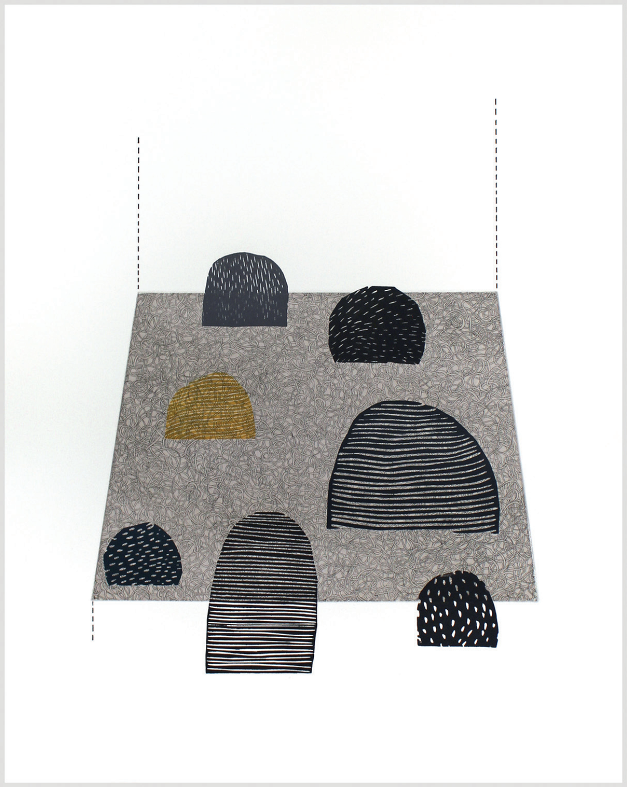
Kristina Paabus

BC: How many hours of creative work do you think you do in a day?

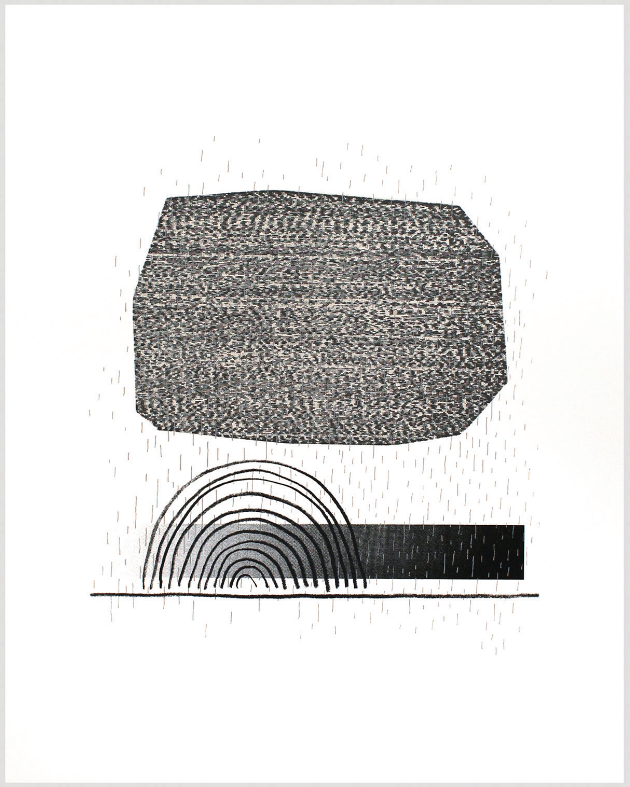
KP: Anywhere between one hour to fourteen hours. Some days are full of other obligations and my creative work is then more focused on research and development. However, my favorite days are when I can just be in the studio all day without any distractions, never paying attention to a clock.

BC: What's the worst studio you ever had?

KP: I can't think of a studio that I've had that was truly awful, but I have certainly made work at small tables or on the floor while traveling. Mostly though, having a studio has been a priority for me since completing my undergraduate degree. For many years I had an enormous live/work space in Pawtucket, Rhode Island—and although it was freezing in the winter, I still miss that place. When I moved to Minneapolis, I joined the Highpoint Center for Printmaking as a co-op member and also had a home studio. After grad school I had a studio in the west loop of Chicago that had two windows that opened up to an extraordinary view of downtown. It was a fairly small space, but I built storage all the way up to the ceiling and I made a lot of work there. That studio was located right next to a butcher shop and during the day I would often see disturbing scenes of animal parts being dumped into trucks and remnants being washed off the sidewalks. When I was preparing to move to Ohio and cleaning out my studio, I was feeling particularly nostalgic about leaving Chicago. However, right as I was having these thoughts I rounded a corner in the shared studio hallway and a rat jumped directly onto my summer-sandaled feet. That experience made the move much easier,



The Plot Does Not Care for Itself, screen monoprint



TV Eye, screen monoprint

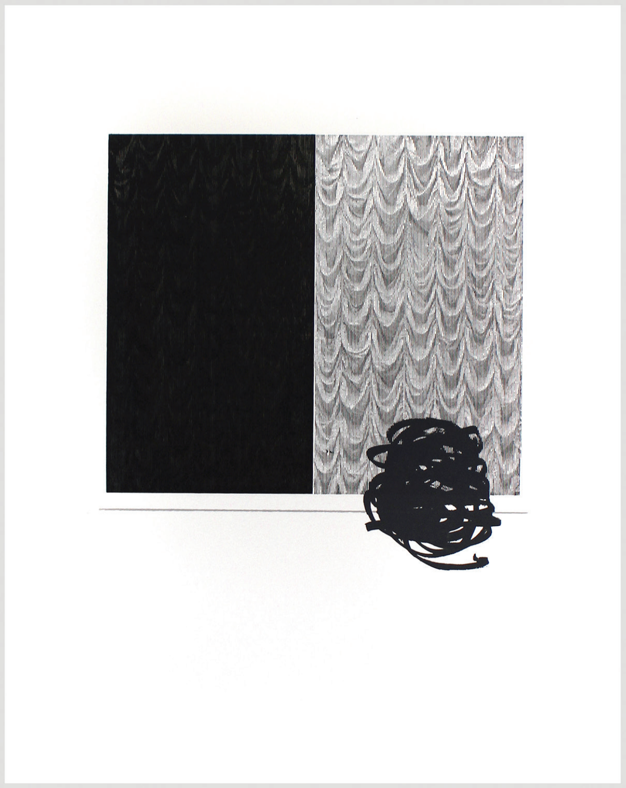
but regardless I still have wonderful memories of that studio and my time in Chicago. My studio in Oberlin has been a really productive space and at 4.5 years is now my longest-running studio. However, rural critters make regular appearances and often leave evidence of their visits. I have also found that artist residencies are constructive spaces to create as they generally provide resources, space, uninterrupted focus, and time to work. During my recent sabbatical, I attended residencies in China, Russia, and Colorado, and also conducted research and created work for six months in Estonia. There I rented a fifth-floor walk-up apartment that had an open lofted studio space that overlooked the historic old town of Tallinn. As artists we often face some form of instability, and our practices have to adjust to whatever our circumstances are. Being able to expand and contract our work based on our situations is a necessity and an exciting challenge.

BC: When you start a new piece, where do you begin?

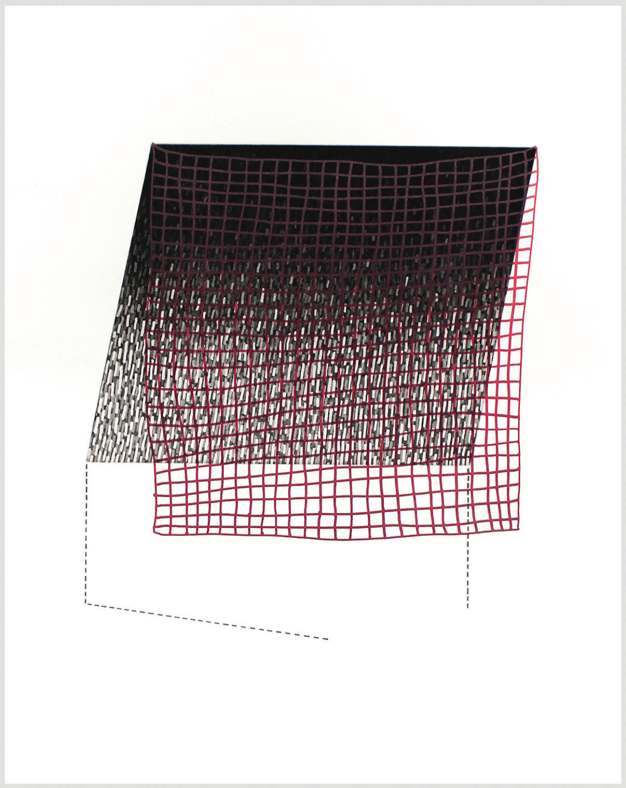
KP: I generally work on many things at once. How I approach a piece and choose a methodology depends entirely on the concepts that are driving the work. The process of making is crucial to my practice, and it is through the materials that I respond to the medium and further develop my reasoning. For example, drawings are illusionary spaces that are also documents of decision-making. I begin with a line and can see where I want the work to go with each line serving as evidence of a direct choice. Editioned prints are planned and executed rather methodically. Sculptural objects have to abide by laws of physics, so although I have a solid plan when beginning a project, for me there is a lot of trial and error involved in that process. Screen monoprints are a part of my practice that may be most similar to painting. Over years I have created a massive library of hand-drawn, hand-cut, and digital screen films, and I am always making more of these. I work on a large number of monoprints at once, layering stencil upon stencil, while constantly creating specific films for each individual piece. These prints rely on a building up and knocking down of information, and they often take years to complete as the paper becomes heavy with thirty to fifty layers of ink. This series of screenprints developed out of ideas surrounding game theory, but quickly began to mimic our contemporary relationship to the barrage of digital media.

BC: How do you know when you're done?

KP: The age-old question! Knowing a work is complete is a multifaceted procedure that involves a combination of meeting intentions that I set for myself with a particular piece, being flexible, having experience in my creation process, and re-evaluating the work at every step. While creating a piece I make decisions based on what I want as my final goal, and am constantly questioning and revising that plan while responding to the progress and fine-tuning the concepts. Sometimes what



Diversion Techniques, screen monoprint



The Beginning of the End, screen monoprint

I may have thought would work, does not—but it is precisely that element of problem-solving that I really enjoy. I think of my work as a puzzle or a series of questions that do not necessarily have answers, but rather lead to more questions. Once I see the precarious balance that I have been searching for, the piece is done. That said, not everything that I make gets put into the world, some things are just made as part of my research and others I just destroy.

BC: What music do you play when you're making art?

KP: Music has always been really important to me and I have eclectic taste. In the studio I will listen to whatever is right for the work that I am doing. Familiar music allows me to concentrate and not be distracted, loud and fast music gives me energy, and podcasts keep my mind active while I am doing repetitive work. Currently I am in a multi-year phase of listening to a lot of Moon Duo and Кино́ (Kino). The latter was a Soviet band, and I listened to so much of it last year that Spotify began only offering me Russian songs as recommendations. Recent guilty pleasures include '90s music as well as Tommy Cash.

BC: What do you usually wear when you work?

KP: Ha, there is very little difference between non-work and work clothing for me. It is rare that I would wear something that would interfere with me being able to go to the studio or classroom. Over time I have learned and adapted, so now I would say my biggest fashion influence is certainly the practicality of the studio—a utilitarian uniform of sorts, but almost always black. I wear my keys out of necessity, and in the printmaking studio I always wear an apron.

BC: What's your favorite artwork by someone else?

KP: I don't think that I could possible narrow this down to one artwork, but rather am influenced by so many artists, movements, craft traditions, and collectives, some obvious, some not. For example, Lee Bontecou, Julie Mehretu, David Hockney, Priit Pärn, Belkis Ayón, H. C. Westermann, Nicole Eisenman, Corita Kent, The Situationist International, Kinngait Studios, and Taring Padi, just to name a few. I could stand in front of Michael Heizer's North, East, South, West at Dia:Beacon for hours. Works that I had to visit on consecutive days (because one day was just not enough) included Hieronymus Bosch's The Garden of Earthly Delights and The Aalto Natives at the Finnish Pavilion during the 2016 Venice Biennial.

TIMELESS ROCK

oWOW!®

Cleveland's independent digital online radio station

oWOWnow.com

GET THE NEW APP

A personalized art resource
offering archival framing
and installation.

M GENTILE STUDIOS

FRAMEWORKS
ART RESOURCES

1588 E. 40TH STREET, 1A
CLEVELAND, OHIO 44103

mgentilestudios.com

STOCKER ARTS CENTER
YOUR COMMUNITY ARTS CENTER

Fine Arts • Film
Music • Theatre
Dance and more!

stockerartscenter.com • (440) 366-4040

Stocker Arts Center
of Lorain County Community College

1005 N. Abbe Rd., Elyria, OH 44035

ARTIST/ARTIST

RIAN BROWN-ORSO AND EVA KWONG

dialogue coordinated by Rebecca Cross

RIAN INTERVIEWS EVA

RIAN BROWN-ORSO: I love your sculpture because it gives me this visceral reaction. The Immortal Peaches are luscious creatures, candy-like…they're like poisonous mushrooms or frogs. You want to touch them and put them in your mouth, but you know they're dangerous.

EVA KWONG: The fact that you want to touch it is what drew me to working with clay: that three-dimensionality, and the tactility of the surface. Much of that is based on my interest in nature. I worked as an undergrad at the Nature Lab [at Rhode Island School of Design]. That shaped how I see the shapes, colors, forms and structures of nature. It also made me realize we're all part of nature. We're all the same, but not the same. And we're all connected to each other.

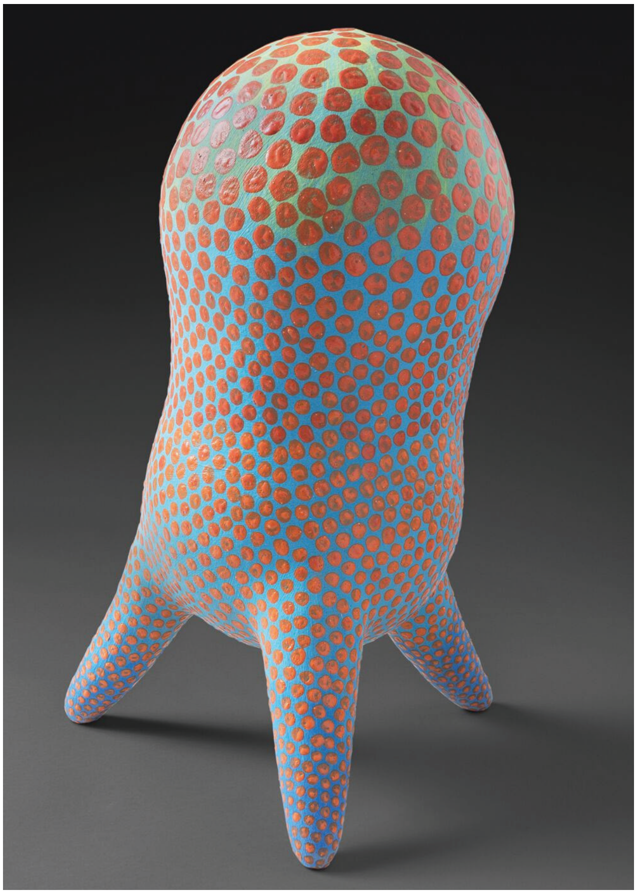
I was very close to my maternal grandmother, and much of who I am is deeply influenced by her. Even my interest in making things comes from her, because she taught me the wonder of transformation. When my four siblings and I would fight, she would sit us down and make something for us, impromptu—like make a boat out of nearby newspapers. The Immortal Peach series were a tribute to my grandmother. It also celebrates the softness and sensuality of the female body.

Lament started when I went to my grandfather's funeral, and realized I hardly knew him. I thought, what's his life story? He was not communicative, and didn't know us very well, either, which made me consider the kinds of losses we all encounter.

It actually took me eight years to make it, and then it came to me that it would take the form of teardrops, because sometimes, we cry spontaneously. We have these deep feelings within us—loss and grief, as well as that sense of hope and growth that comes with rain and water, and the cycle of life. Yes, we lose people, but we also have the next generation who take us into the future. Bellamy Printz helped me re-title Lament to Growth and Regeneration, Remembrance and Healing.

RBO: A lot of your pieces are these clusters/arrays of multiples. Some of them move from small to big, like frozen animations—like a snapshot of something that is moving. What's your relationship with motion?

EK: My interest is always to give my work a sense of liveliness and motion—within the piece, or in the installations, whether it's through color or composition.



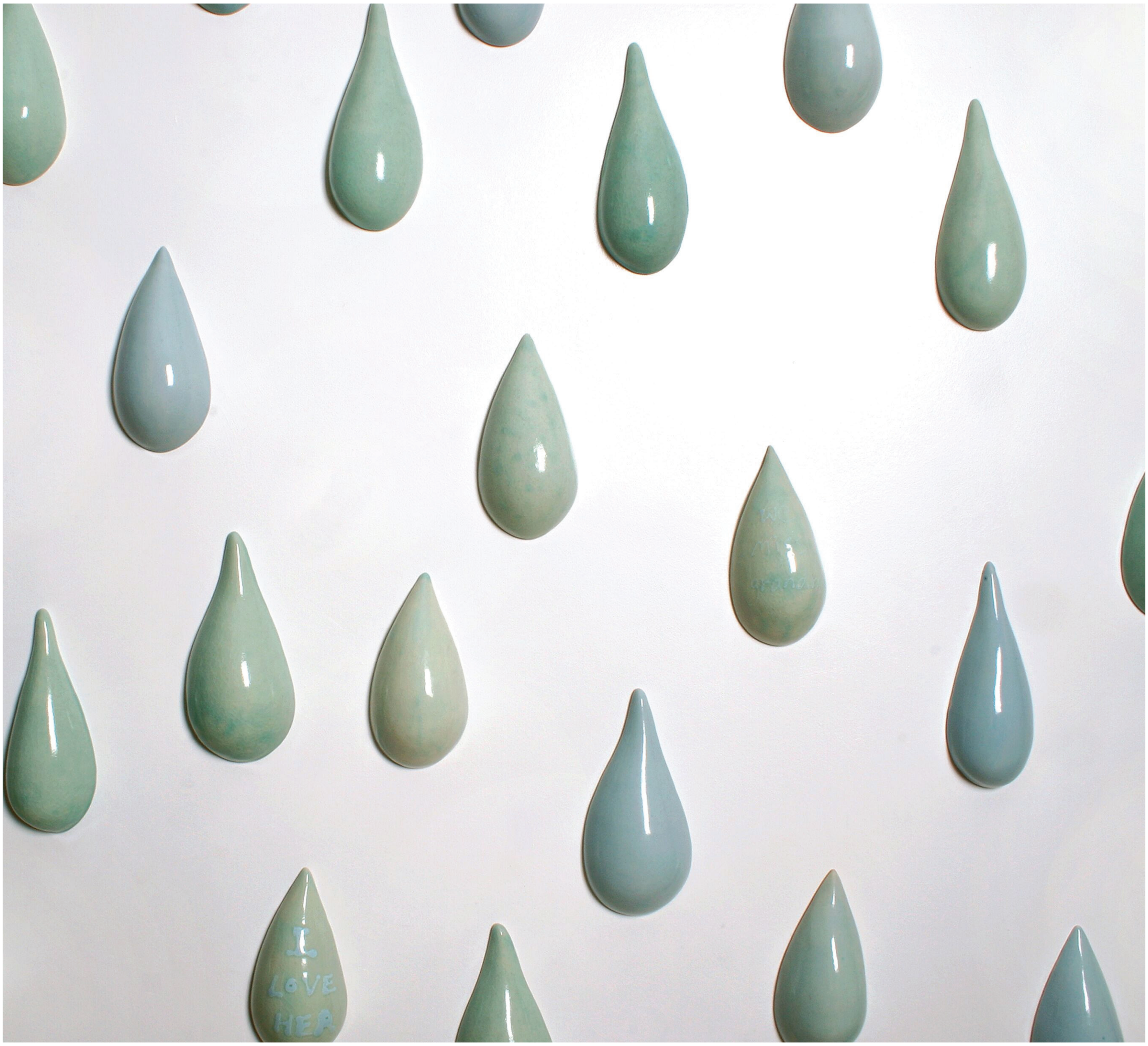
RBO: The word animation is to resurrect, or to make something move that is inanimate. So, there's something spiritual about the idea of animation. And clay is a fluid material; it's mud and is in constant transition.

EK: Right. It's a living material. Clay is interesting to me because it transforms all the time, just like we do. It dries out. It gets wet. It gets hard. It gets soft. But the challenge always is to make the finished piece retain a sense of liveliness.

RBO: One of your pieces is the blue, cyclical piece called Energy Vibrations and Noetic Energy. What is "noetic"?

EK: It's a sense of the spiritual, of the abstract—something that is more mental or psychological. It's not necessarily physical.

RBO: It's not based in the corporeal.



FACING PAGE: Portrait of the artists, Rian Brown-Orso, left, and Eva Kwong, right; and Azura, ceramic by Eva Kwong. ABOVE: Lament (detail), ceramic installation by Eva Kwong.

EK: It's connected to it because we experience the world through our physical body. But it's something that we can't see, but feel, when it's expressed in film, music, writing, a poem, art, or a conversation. I'm interested in liminal spaces, that we know exist but that are hard to pinpoint exactly.

RBO: So, you are not from Ohio and neither am I. How does living here matter to you?

EK: I've lived here longer than anyplace else. My children grew up here. Ohio is fairly easy to live in, as it doesn't intrude into my life that much. I require a good library and an interesting, artistic community that I can interact with. A place where I can do my own work.

I was born in Hong Kong and moved to New York when I was a teenager. Hong Kong is very homogeneous. In New York I was thrown into a totally different, diverse community. I went to public schools where I encountered all kinds of people: many immigrants themselves, or second-generation immigrants.

I think this impacted the way I look at the world. I saw that we all had the same struggles.

A lot of my work deals with looking at our commonality as people, versus the differences.

RBO: You wrote, "one in many and the many in one."

EK: Right. That's the core of my belief in my artwork: the One of Many and the Many of One. That sense of humanity. We're all in it together. We all have to deal with the same problems of life and we all want to live, love and be able to survive.

EVA INTERVIEWS RIAN

EK: How did your life experience impact your work?

RBO: My parents are sculptors. I grew up around huge, monumental, physical objects being constructed. But my mode is completely ephemeral and can be carried in mind and memory. I come from a family in which our church was the creative process.

I started out painting, and was always frustrated because in the end it was fixed; it always looked like I needed to make it move. But the leap from painting to film is big, because film is a big apparatus. It's married to this evil brother called technology that requires money, and grants, and equipment. The whole journey is complex and layered. My recent work is committed to engaging, contaminating, or colliding painting and film.

It came out of some experimenting that I didn't share with anybody. I was a mad scientist in the back saying, "No one's going to ever see this because it's so messy, raw, and so dumb: painting on film frames." But now it's become central to the way I think about film as both digital and tactile.

EK: I love the painterly quality and how it changes the image. You still see the original film images, but you also have these other layers.

RBO: The last show at the Sculpture Center in Cleveland I called *Palimpsest*, expressing the duality of a surface, and adding an action on top of it.

We have this extraordinary confidence in the filmed, index image. In fact, it's also an illusion. The "handed" brushstroke is asking, "Is it true? Is it present? Is it real?" It's meditative because it's 24 paintings for one second of time. So you get this extraordinary micro-movement, where you see time broken down into fragments that are barely visible to the eye.

EK: What does abstraction mean to you?

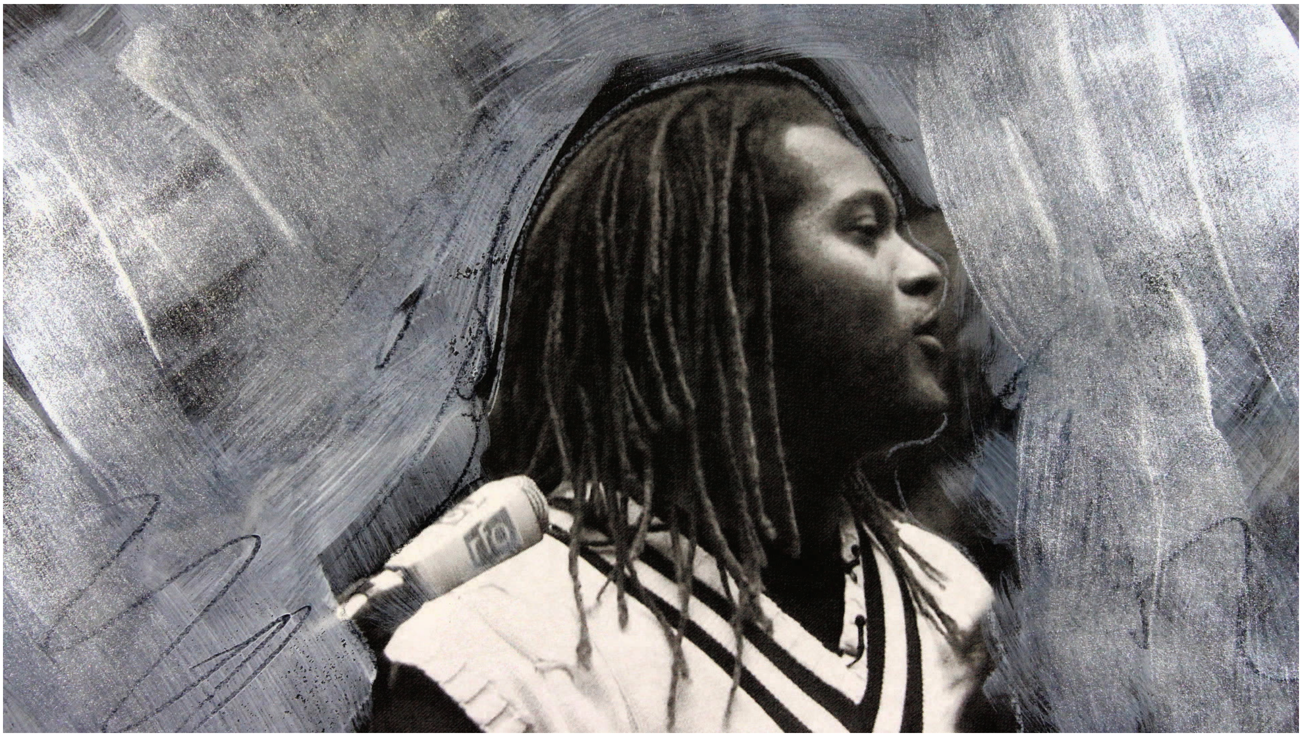
RBO: In film, abstraction is often marginalized. Film is usually about characters and narrative. But there's a tradition of abstraction in experimental film, like Stan Brakhage and other experimental filmmakers I studied, and now teach. Maybe I'm drawn to that kind of work because it is closer to painting. *Death of the Moth* is an abstract response to the war waged against Iraq. It's a metaphor for loss—a perpetual state of falling from grace—rather than an image I can pinpoint.

EK: As a woman and mother, I was also interested in *The Presence of Water*.

RBO: It's—in my mind—the only film I ever made, and everything after is irrelevant. I don't mean that my other work is fake. But that film was born out of something so raw, real, and primal that I felt like I had done something that made visible that liminal space of becoming someone else, which is what happens when you have a child. For me it was a profound experience of loss of self, and a birth of new self. When I made it, I was so naive that I took risks that now, I would doubt.

I took the raw material to graduate school at UCSD to my gnarly, misogynist, and famous filmmaker professors who said, "There's no way you can make a film about your pregnancy. You're too close to it, no one will care, it is too personal, and you have no critical distance."

So I determined to take what was raw, and cook it. And fight for it. I didn't think it was only personal; I felt it was universal.



FACING PAGE: top, Rian Brown-Orso filming *Into the Scrum*; bottom, still from *The Presence of Water*. THIS PAGE: Dig Tac still from *The Foreigner's Home*

Everybody in this world came through some mother and mine was the perspective of the woman, not from the outside.

EK: Quite a few things in the film resonated with me, including what you said about men.

RBO: I think you're referring to the line where I say my husband is not ever going to share blood and oxygen with the child. It's a harsh way of looking at the loneliness of men, that they don't ever have that experience. My husband is one who's about as close as one can get to being empathetic to the experience, but in the end, he will never have shared blood and oxygen.

EK: This film, and *The Foreigner's Home*—these are vital to the conversation today. Who's the foreigner? Who's not? We're all foreigners on this planet, right?

RBO: I was a foreigner in the film *Presence of Water*. I was a stranger to myself in a strange land. A transforming body makes you feel like a foreigner. So there's a personal depiction of foreignness, but then there's this tragic, ongoing power structure that dictates who is on the outside—by building walls, and creating laws. Ohio has heightened my acute awareness of the United States as a battleground. I'm much more aware of which power structures determine who gets what—who has means and who doesn't.

EK: This is true in academia. I've taught here for a long time, in many schools. In my professional life, and in academia, certainly, I've encountered tremendous discrimination.

RBO: Toni Morrison says, "Am I a foreigner in my own home?"

EK: Correct. For example, I taught at my ex-school for longer than many other people and they considered me a foreigner, yet they were newcomers. My family worked on the US railroads and then in the gold mines. They moved back to China because they weren't allowed to stay. Sometimes people say to me, "How long has your family been here?" I think it's a question that maybe we should rethink because it further divides us.

RBO: Yes. It's dangerous. But it goes back to the role that art can play for me: How can I continue making work that asks tough questions and stays a little bit dangerous? Because I don't know what else I can do.

EK: Right. There are a lot of changes that need to happen in this country. When my family moved to New York we had a tremendous sense of hope, a sense of possibility and education. I think that's why the arts are so important, because they allow us to connect to each other as people, regardless of the categories that are imposed upon us.

RBO: Absolutely. In *The Foreigner's Home* I think that's what Morrison is trying to say: the artists are the answer. They are the uniters, they break down the barriers, and it's our role to bridge the divides through making.

MARK HOWARD STILL PAINTS. RELIGIOUSLY.

by jimi izrael

Painter Mark Howard's public art work is ubiquitous—from trash cans downtown and in the Heights to the walls at Hopkins Airport and beyond. Once a regular presence in the art scene, he's been low-key in recent years. We caught up with him to talk about what makes the right gallery, what public art owes to the public and big-time foot surgery.

JIMI IZRAEL: What have you been up to?

MARK HOWARD: I had big-time foot surgery.

JI: After a certain age, all foot surgery is big-time, I think.

MH: I'm 55, so I guess you're right. [laughs] I've been doing a lot of painting this past summer, actually the past couple years really.

JI: You've been showing?

MH: No—the last show I had was probably about four years ago, at William Busta's Gallery. I'm doing smaller things on canvas and paper—close to 200 small paintings and drawings.

JI: How was it that you've gone from doing large public pieces to a work where you've done over 200 smaller pieces?

MH: I enjoy doing smaller pieces now because they are a lot more intimate.

JI: Are you exploring any specific themes?

MH: I did a whole series of little Madonna and Child paintings. There's about a hundred of those on canvas. They started out as an idea of loosely applied paint, then that evolved the [idea of making them] small. Nothing is really larger than six by seven, six by eight.

JI: I've seen quite a lot or your work. You could say that religion is a recurring theme.

MH: Yes. It always has been. I've never stopped painting religious paintings. I've been painting them since I was thirteen.

JI: Tell me about the paintings you made when you were thirteen.

MH: I'd probably say the first paintings that I did were religious paintings, from photo reproductions in a family bible. I think I was probably about nine. Then, I remember when I was still in high school, I did a Madonna and Child, a Black Madonna. It was in our house. My mother had it framed and everything. Then, we were looking at it thinking, "Maybe we should give this to the church." My mother gave it to our church. It was Blessed Sacrament, a Black, Roman Catholic parish.

I remember one day, it was probably one of the strangest things. I'm not sure what the occasion was. They took my painting—the priest, the altar boy, and everything—they took the painting, they were coming down the aisle of the church, and they put it on this easel at the altar in front of the church. I thought, "This is just the strangest thing. This is so weird." Here's Mass going on and I'm looking at my painting up on the altar with us during Mass. Afterwards, this little old lady came up. She knelt in front of my painting, did the sign of the cross, and lit a candle. That blew me away because that was out of my hands now. In terms of [at that point], it's no longer my painting. It's gone to a totally different level where someone sees it in a totally different context. That was an eye opener. As far as I know, the church still has that painting.

Mark Howard

JI: What I enjoy the most about your work is your use of ideograms—symbolic images meant to convey ideas. Can you talk about that choice, especially in your public art?

MH: That came about with the paper print outs when I started doing that in '92. Before I was doing the paper cutouts, I had that period I was doing the silk screen imagery on canvas. I don't know if you remember that. That's going back. That's like 1988.

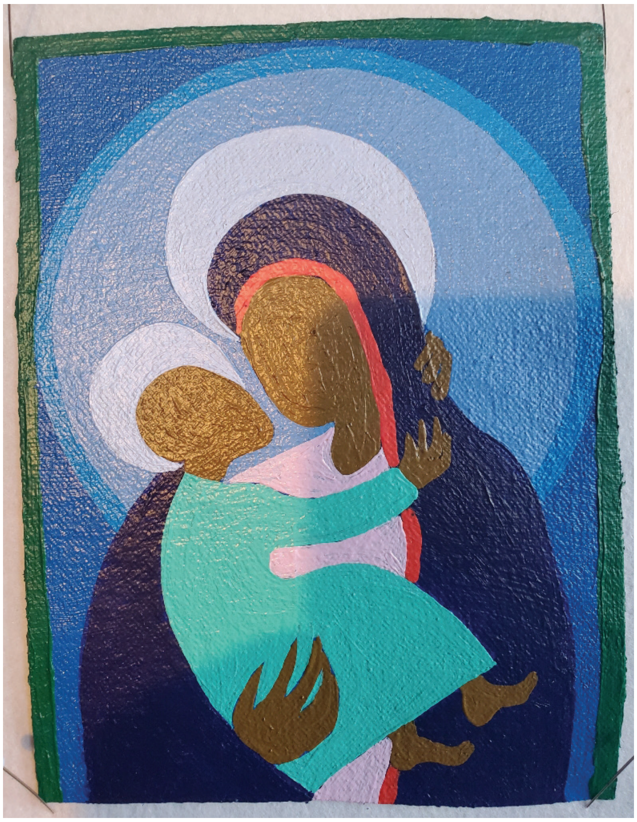
JI: Does public art owe anything to the community that it serves?

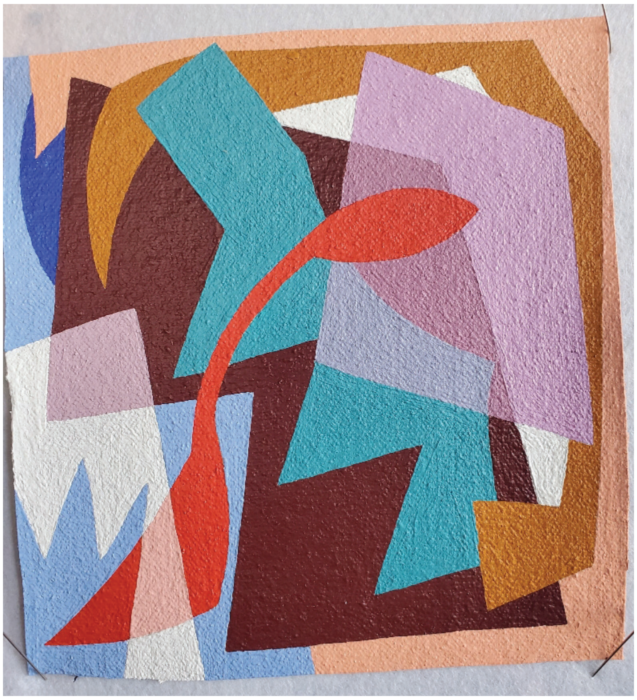
MH: Of course, it does. All the public art that I've ever done and that I've seen [of] other people's. For one thing, the nature of public art is that you deal with the public. It's not creating something in a studio like you would on an easel because the only obligation you have is really to be yourself as an artist. It gets put on a wall in a gallery. With public art, you're dealing with a whole different set of issues.

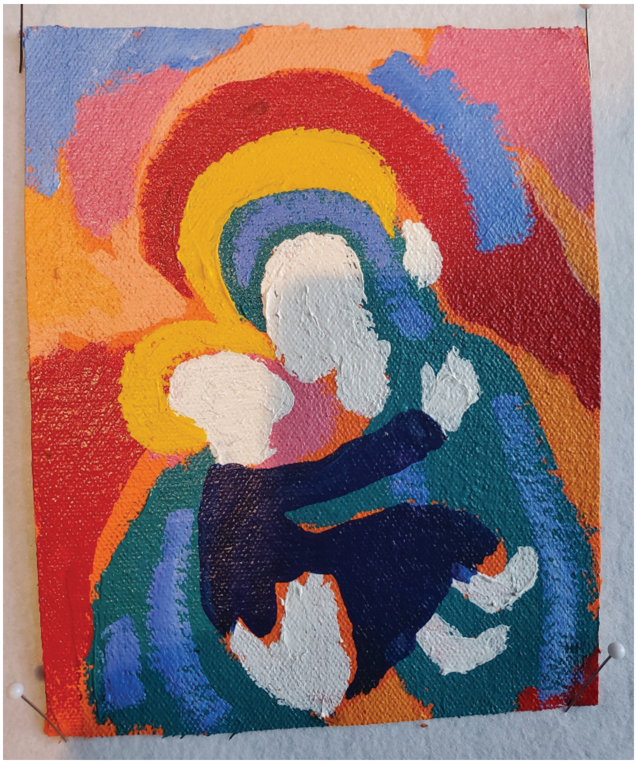
JI: How come it's been so long since you've shown? You have this huge body of work. How come it's been so long?

MH: I don't know. I just haven't found the right spot that I really feel comfortable in doing it.

JI: I don't understand.







ABOVE LEFT AND ABOVE, two of approximately 100 Madonna with Child paintings Howard has made. TOP RIGHT, an example from Howard's current series of abstractions.

MH: Well, you want someone who knows what they're doing for one thing. It's nice to have a gallery that has a good stable of artists that you respect. Running a gallery is very difficult. It's not easy; so many come and go. Not every gallery is right for every artist depending on subject matter, how it works…

JI: When are we going to see your work out?

MH: I don't know yet. I really don't. I've got a series of mid-sized pieces, like 40 by 60.

JI: Jesus, that's mid-sized? Holy shit.

MH: Abstract. Totally abstract pieces. Hopefully, this summer. I've been working on those for about a couple of years. Last year, I did a bunch of detailed drawings in preparation.

JI: Is your work out anywhere where people can buy it right now?

MH: Just a few people have a few pieces. Paul and Joan Dider— they used to be dealers that represent me. They still have some works of mine.

GUNPOWDER ARTIST CAI GUO-QIANG DRAWS THE CUYAHOGA RIVER WITH FIRE

by Brittany M. Hudak

Last year in his New Jersey studio, Cai Guo-Qiang ignited the gunpowder for his work Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art. Stretching nearly forty feet long, the artist traced the familiar curving path of Cleveland's famous river—from the site of the historic fire in the summer of 1969 to the mouth at Lake Erie—using explosions. The project is part of Cuyahoga50, a celebration of the fiftieth anniversary of the Cuyahoga River fire and the remarkable recovery of its waterways to be held this summer across town. This piece, along with two other gunpowder works, will be on public display for the first time at the Cleveland Museum of Art from May 25 to September 22.

Chinese-born Cai Guo-Qiang is an internationally known contemporary artist based in New York City. Some may know the artist for his outdoor pyrotechnic displays (including the opening games for the 2008 Beijing Olympics, and more recently his City of Flowers in the Sky over Florence), but he is perhaps best known for his gunpowder "drawings." To create this entirely original medium, Cai sketches onto high-quality Japanese paper placed on the floor, sometimes laying down stencils cut from cardboard to shape the design. Next, he carefully sprinkles gunpowder along the lines, and covers the entire piece with large sheets of cardboard. He and his assistants weigh them down with bricks and rocks to control the force of the blast, and Cai lights the fuse. After the explosion, his assistants rush to stamp out all of the embers—the smoke clears, and what is left behind is the singed residue of his "drawing."

Cai spent nearly a year meticulously researching the historic Cuyahoga River fire before making the CMA drawing, using archival materials, studying the city's topography on Google Maps and using high-resolution satellite imagery. Curator of Chinese art Clarissa von Spee explains that "Cai asked me to send him a map of the river on which I had to mark precisely the spot where the fire broke out. He later amassed an additional amount of gunpowder on Cuyahoga River Lightning at the spot that echoes the bend of the river where it caught fire."

Luckily for us, the artist entirely documented the creation of Cuyahoga River Lightning in photographs and video footage, from making the sketch, cutting out the stencil, and documenting the ignition. During the ignition, a drone was filming the explosion from above. The footage was used to produce a video that will be on view in the exhibition with the goal of illustrating the creation process of the work. The video also includes historic footage of the Cuyahoga River, making a direct connection between the newly created work and the historic event to which the artist is responding. Von Spee said of the film, "In my view, the video is so poetic and artistic that I consider it part of the work of art."

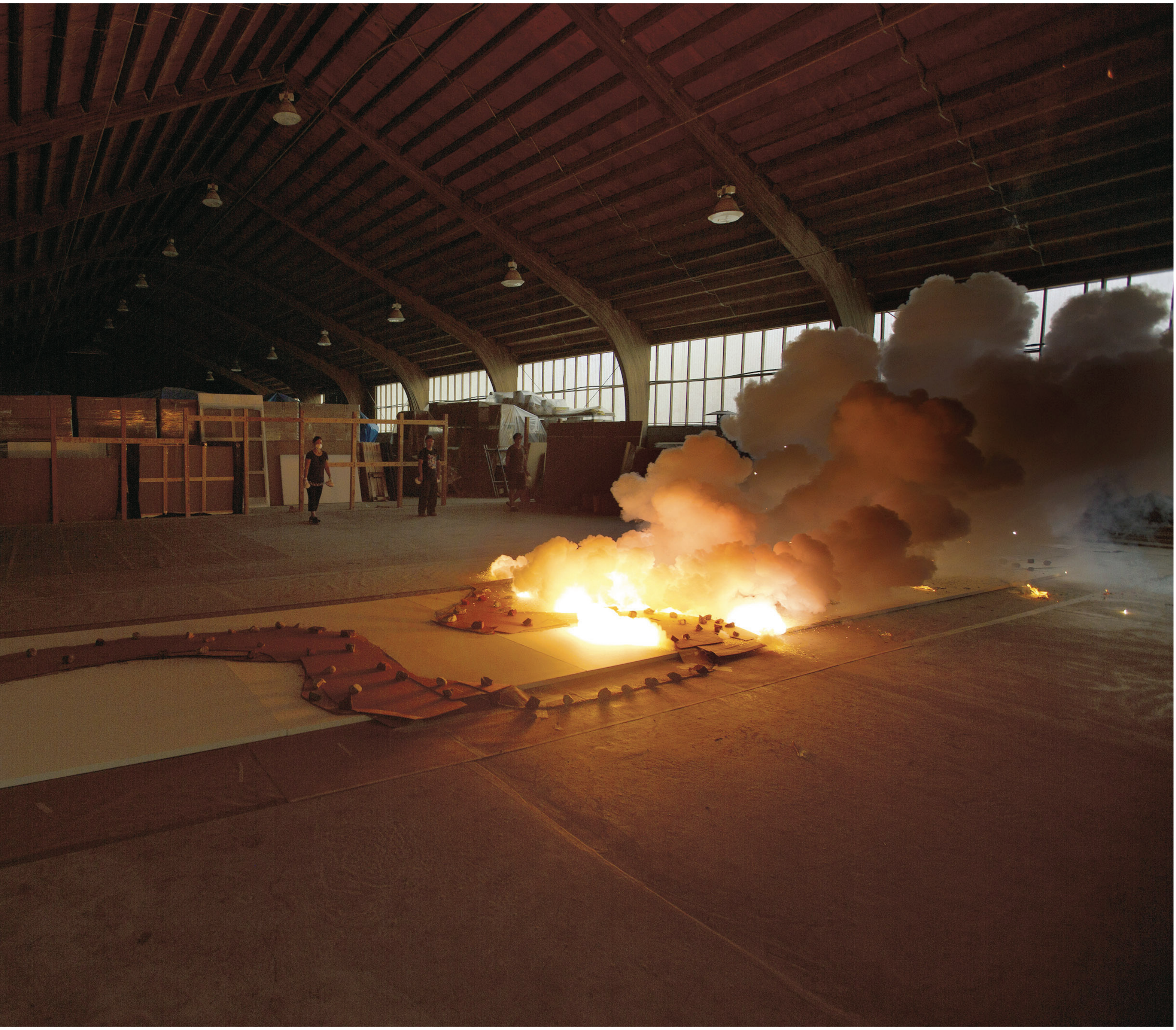
To complement the exhibition, the museum has organized a free panel discussion with the artist on Wednesday, June 26 at 6:30pm. During the event, Cai will be joined in conversation with David Stradling, co-author of *Where the River Burned: Carl Stokes and the Struggle to Save Cleveland*. The panel will be moderated by award-winning BBC broadcaster, cultural entrepreneur and former director of the Institute of Contemporary Arts in London, Philip Dodd. The evening promises to be a lively discussion on Cai's art, and social and environmental matters in the context of the CMA's exhibition.

The museum will also show the film *Sky Ladder: The Art of Cai Guo-Qiang* in August. This free outdoor film screening will be preceded by art activities and outdoor games, and will

include food trucks and entertainment This 2016 Netflix original film showcases the rise of Cai's art stardom from childhood obscurity in Mao's China to global art superstar, and his quest to realize one of his most ambitious projects, Sky Ladder. It also gives a behind-the-scenes view of his techniques, including the creation of his gunpowder paintings, pyrotechnic displays, as well as his spiritual, personal, and artistic struggles. As the artist says in the film, "playing with gunpowder set me free." ⊏

Cai Guo-Qiang: Cuyahoga River Lightning | May 25-September 22 in the Julia and Larry Pollock Focus Gallery | This exhibition is presented as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all. | Presenting Sponsors: Julie and Peter Raskind

Clarissa von Spee, the Chair of Asian Art and James and Donna Reid Curator of Chinese Art, will be leading a series of gallery talks titled "Explosive Stuff—Cai Guo-Qiang, Cleveland and the Cuyahoga River" on June 4 and August 6 at 11:00am, and July 10 and September 4 at 6:00pm.



Creation of the gunpowder work Cuyahoga River Lightning, 2018. Photo: Wen-You Cai, courtesy Cai Studio. The completed work goes on view beginning May 25.

HISPANIC ARTISTS IN CLEVELAND

by students of Damaris Puñales-Alpízar

In collaboration with professor Damaris Puñales-Alpízar, we gave Spanish language students from Case Western Reserve University a task: Go out there to the real world; put the language skills acquired in the classroom to work; connect with Hispanic artists in Cleveland; talk to them; learn from them. The results are below: students sharing what they found in common with the artists—passion for the arts and love for the Spanish language and culture. The experience has gone beyond the exercise. It has connected people and has allowed all to widen and improve our vision of humanity. You can find Spanish versions of each of these profiles at CANjournal.org. Watch for profiles of more Hispanic artists in the fall issue of *CAN Journal*.

AUGUSTO BORDELOIS

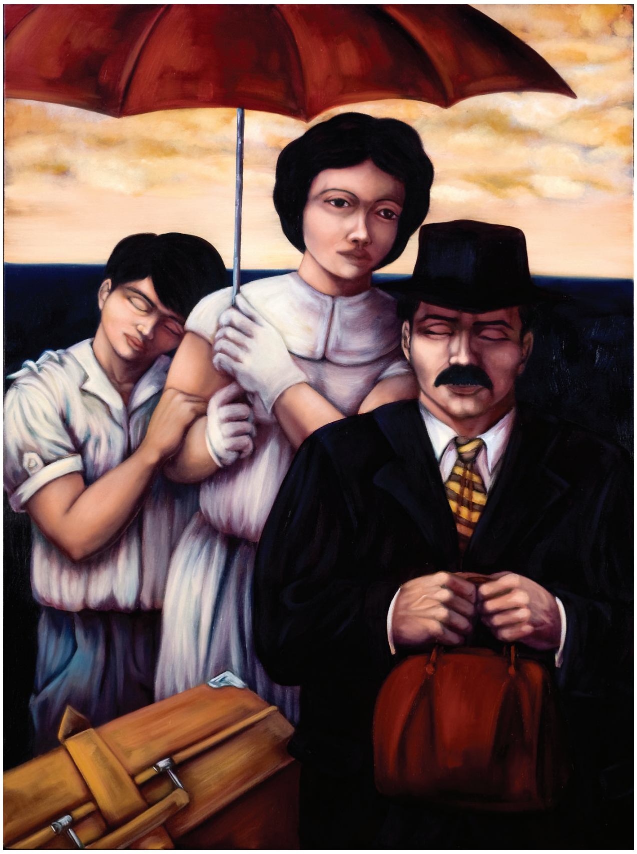
by Elizabeth White, Anika Washburn, Rachel LeBlanc, Margot Goler, Larry Gu, Ryan Karpuszka, Michael Gonzalez

…48, 49, 50! Ready or not, here I come! A young boy, Augusto Bordelois, scurried into the nearest house. He poked his head from his hiding spot to look for his friend but ended up watching an old man painting for hours. Little did Bordelois know, he had embarked on his journey to being a fulltime artist while playing hide-and-go seek.

From that day on, the old man taught Bordelois how to paint. However, Bordelois felt pressured to keep it a secret, because being an artist was a taboo career only for homosexuals in Cuba during the 1970s. But he kept painting. Although Bordelois majored in English language and literature at the University of Havana, he painted in a studio with a group of peers every night. He amassed a collection of paintings that were displayed throughout Cuba and internationally. Bordelois was invited to present at an exhibition at Cleveland State University in 1999 where he met his future wife and settled down.

Sometimes Cuban artists use symbols to make political statements through their art because of the limitations to the freedom of speech imposed by the government. When Bordelois first came to the United States, he struggled to decide what to paint since there were no restrictions. His paintings have come to reflect his experiences as an immigrant, parent, and Cuban.

In addition to painting, Bordelois works with area students to design and create murals in local schools through the Center for Arts-Inspired Learning. The most rewarding moments of these projects are when unruly or quiet kids break out of their shell to engage with art. Bordelois found his identity through painting and wants to help others do the same. In order to do this, he teaches a variety of art classes at his studio, from Drawing the Human Head 101 to more advanced painting and drawing. He also reviews the portfolios of aspiring artists and provides them with career advice.


Immigrant Family, oil on canvas by Augusto Bordelois

These things allow him to break out of his solitary bubble and interact with other people in the community. Bordelois says, “The life of an artist is very boring, not like you see in the movies,” because he spends “fifty percent of his time managing his business” and the other fifty percent painting. Marketing himself is necessary for Bordelois to be successful. To make his art more accessible to the Cleveland community, he prices commissions based on the size of the painting. That way someone can still enjoy original art without spending too much money. He also utilizes payment plans that allow clients to display the painting the day they purchase it. It is for these reasons that Bordelois can be considered a contemporary artist, both in his style and philosophy about art.

Inés Jordis in the role of Maria in the 2016 production of *Lend Me a Tenor*, produced by Theatre Oxford at The Powerhouse in Oxford, Mississippi.

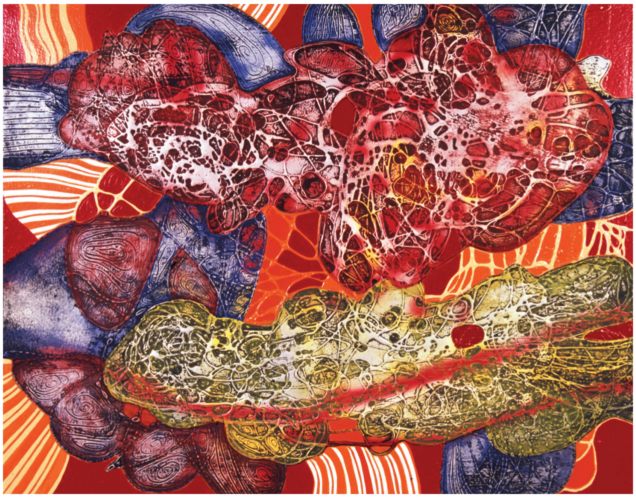
INÉS JORDIS

by Amanda Beck, Kayley Carter, and Gabrielle Watson

Inés is used to change. Travelling from one place to another—from her home town in the south of Spain to Madrid, or to London, or to Mississippi, or to Cleveland; switching languages from Spanish to English to French to Galician; fitting into different skins any time a character demands that from her, from a famous comic series in Spain to theater to direction. But no matter what she does or where she is, there is always a common denominator: passion for the arts and for the people, involvement in the community where she lives.

Inés Jordis is an actress, director, teacher, and volunteer who currently resides in Cleveland. She was born in Spain and began acting at age fourteen in after-school theatre programs. She realized in those productions that her dream was to make a career out of acting. She moved to London when she was nineteen to study theatre at the university level at City Literary Institute, having studied the dramatic arts at the Escuela de Arte Dramático in Málaga, Spain. She moved to England without her family and began her new life making her dream into a reality. She studied at City Lit for three years. She then studied at Drama Studio London for a year where she received her postgraduate degree in acting.

Although she has been living in Cleveland for just a few years, her work here has already made an important impact. In the Latino community, Inés has directed some plays for theater companies. She directed *America y Soy* for Teatro Público de Cleveland (the Latino branch of Cleveland Public Theatre). Inés also directed *La Cueva de Salamanca* for LatinUs, a new theater group created just at the end of 2018 by Monica Torres. Inés Jordis has been pivotal for the new group because she has taught new Latino actors about acting, and given them the tools to realize their skills. She works with actors to promote their creativity and to help them become more comfortable, which helps them become more adventurous with their acting. She has also done other jobs related to theater for other groups of the Cleveland community.



Peces, by Bruno Casiano

Currently, Inés teaches drama classes in Cleveland public schools. She teaches kids how to understand their emotions and channel them in a productive way. After a day in the schools, Inés teaches adults about theater in Cleveland Playhouse Theatre Academy.

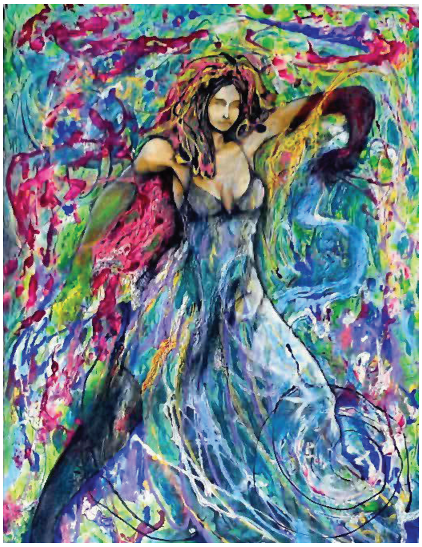
Prior to her arrival in Cleveland, Inés served as an invited lecturer at the University of Mississippi. During this time, she also participated in the Oxford Acting Studio as a teacher to children of varying ages. She taught acting to adolescents and teenagers from ages four through sixteen. In addition to her work as an educator in the United States, Inés has also established herself as an actress, director, and voice actress internationally. Being an actress herself, Inés enjoys the adrenaline rush of being on the stage and recognizes how physically demanding and rewarding this can be. As a director, this role provides Inés with experience and expertise that she would not have known about otherwise. Directing is a platform for her to promote creativity in people while empowering them with confidence.

BRUNO CASIANO

by Rachel Beller, Langdon Caldwell, Hernan Rincon

It was a Friday night and Bruno was waiting for us in his home. We were nervous about visiting an important artist in his house but his kindness and generosity dissipated all our jitters as soon as we crossed the threshold of his door. Just there, in front of our eyes, a new world opened up for us that will forever change the way we are going to see art in general.

His house is as full of art (his own and others) as his life has been since he began filling notebooks with his drawings when



Painting by Will Sanchez

he was five years old. He has never stopped. Although he was born in Gary, Indiana, he grew up in the rural town of Juana Díaz, in Puerto Rico, where he made money to assist his low-income household by creating street banners.

In the early 1980s, he studied painting at the School of Plastic Arts, and later received a scholarship to study illustration at The School of Design, Altos de Chavón in La Romana, Dominican Republic. Casiano moved to Cleveland in 1989 to be with his family, and began earning money by working in factories and commercial painting. He completed his studies in illustration at the Cleveland Institute of Art, graduating in 1996, and established a successful career as an artist.

His work is distinguished by its fusion of colors and patterns from traditional Puerto Rican art with more modern innovations inspired by the likes of Frank Stella and Jackson Pollock. He often extends his art beyond the canvas, carving patterns and text into the art frame, or combining multiple pieces of canvas, each painted uniquely, into a single larger piece. The effect is like a puzzle coalescing into a united vision.

Casiano has repeatedly been a featured artist at the Cleveland Museum of Art's chalk festival, where visitors cover the museum grounds in a collage of bright drawings. While his fellow professionals bring detailed sketches of their ideas to the event, Casiano amazes crowds by going in without prior plans. He explains this as a key aspect of his creative process, that for him, the act of making art satisfies a driving need, and that planning out ideas beforehand can almost be inhibiting to the beauty of creation.

Starting in 2002, he owned and curated the Bruno Casiano Gallery on Detroit Avenue in the Cleveland area, showcasing work from a variety of local artists. The gallery closed several years ago, but he looks back fondly on the memories, festivities, and friendships that came with the experience.

When asked why he chose Cleveland for a career in art, he contrasts the city with big metropolitan areas like New York and Los Angeles, noting that artists in the latter are often crammed into tiny studio spaces. Cleveland offers much bigger studios for the same price, and the extra space can be a big boon to the creative process.

Casiano hosts latinogreetings.com, which serves as both an online gallery of his work and a site for his holiday card business.

WILL SANCHEZ

by Shruti Narayan, Reghan Baier, and Mark Foster

One of Cleveland's biggest and brightest advocates for artists and the art scene lives and works in the Stockyards neighborhood. Will Sanchez came from humble beginnings as a descendant of Mexican immigrants who began a new life in the United States following the Mexican war of 1910, in which Sanchez's great-grandfather fought alongside legendary Pancho Villa. While living in Texas, Michigan, and finally Ohio, Sanchez found himself in art.

His love of art and drawing started at a young age, prior to even starting school. He was very self-critical, often throwing away sketches that were not to his standards. When asked about this early habit, he expressed his regret, wishing he would have kept some of those drawings to have with him today. He was no "self-proclaimed perfectionist" or anything of the like; he simply learned at an early age to look at his own work and that of others with an acute eye. This led him to develop a new sense of appreciation for learning as his career in art progressed.

After growing up with an abusive stepfather, Sanchez had a very troubled youth. He is now open about the mistakes of his past and how he has learned from them. He reflects on those times and how he used art to channel his anger with life. Eventually, a mistake he made landed him in prison. While this seems like a life-ending event to some, it was a life-changing moment for Sanchez. Consequently, he found a new focus in his art through his time of self-reflection.

After being released, he worked on making a name for himself in the art world. He quickly found that his background, both with his record and ethnicity as Latino, provided serious hurdles to finding artistic outlets. Sanchez was not alone. Alongside many other creators with similar drawbacks, the Cleveland artist formed a group that worked to provide opportunities for minority or less-known artists in the community. They became quite adept at renting or purchasing time at any available spaces to display their own work as well as the work of others.

Will has spent his spare time assisting with gallery openings, working his art, and bettering the community. He has worked hard to be an advocate in the art community through his work; he gives a voice to those who are marginalized. Sanchez has worked with both the Cleveland art community and with other civic activists. He serves on a number of boards and councils and helps influence the art and culture of Cleveland. He has opened a new gallery in the Stockyards neighborhood and works to have lesser known artists in the community have a place to show their art, often without any exhibition of his own art. He does all of this while also maintaining a full-time job. In both art and life, Sanchez continues to be an inspiration to us all.

VALLEY
Art
CENTER

36th Annual

ART BY THE FALLS

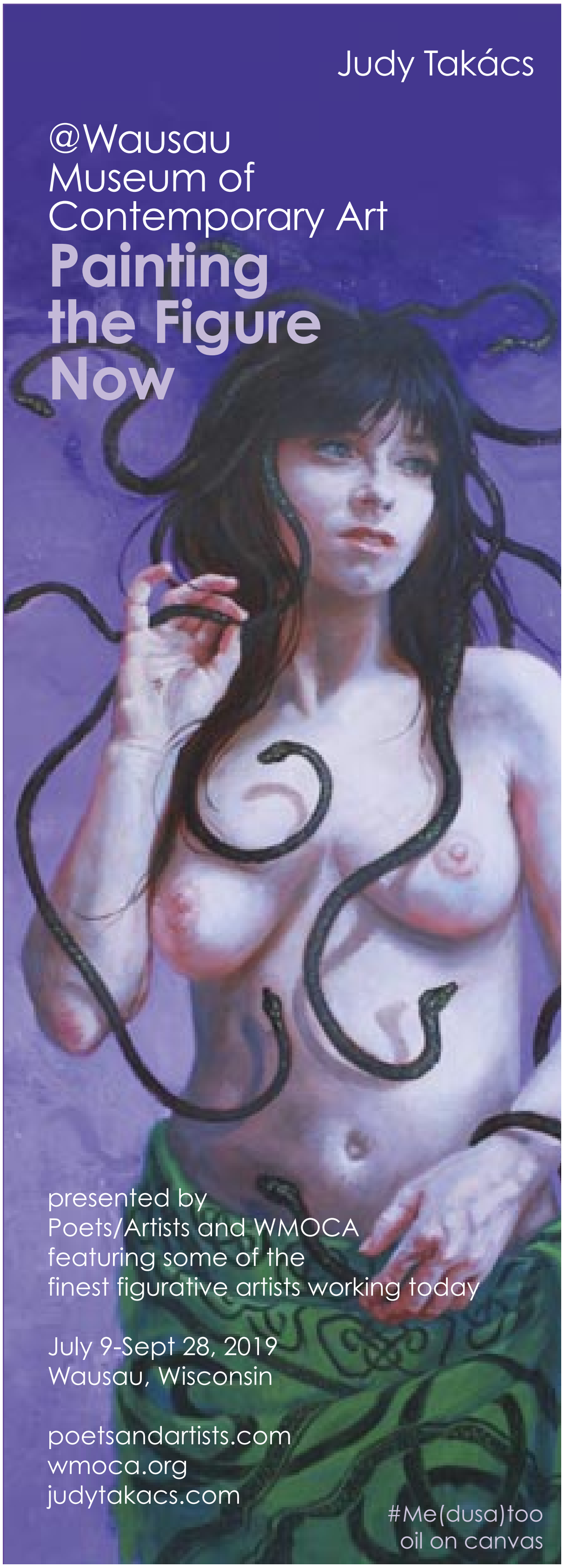
Fine Art & Contemporary Craft Festival
Riverside Park in Chagrin Falls, Ohio

Saturday, June 8, 2019
10 a.m. - 7 p.m.

Sunday, June 9, 2019
10 a.m. - 5 p.m.

www.valleyartcenter.org

Cleveland MAGAZINE
cuyahoga arts & culture strengthening community
CHEMICAL BANK A Better Banking Formula.
Ohio Arts COUNCIL



Judy Takács

@Wausau
Museum of
Contemporary Art

Painting the Figure Now

presented by
Poets/Artists and WMOCA
featuring some of the
finest figurative artists working today

July 9-Sept 28, 2019
Wausau, Wisconsin

poetsandartists.com
wmoca.org
judytakacs.com

#Me(dusa)too
oil on canvas

THE FUTURE IS ACCESSIBLE

by Moco Steinman-Arendsee

UP HOUSE !
Positive things go UP !!!!
Our world needs positive things that bring us together. Art is a positive thing that does that...Art goes up, look up, sun up, thumbs up, get up, asses up, heaven is up, feel up, be up! Welcome to UP House!!!
ROOMS TO LET
OPEN 12-5
PLEASE SIGN WAIVER TO ENTER
MATT KIROFF
MANDEM
DINA HOEYNCK
LANE COOPER
June Hund
stephanie kirk
JOSHUA STARCHER
MELISSA ESTRO
APE!

BOB PERKOSKI

"Some curators go out of their way to make spaces inclusive." At the Slavic Village installation festival Rooms To Let 2017, Up House curator Loren Naji accommodated visitors by building a wheelchair ramp from salvaged lumber.

I recently attended the opening for a group show that had an entry category for disabled artists. I was asked dozens of times which work on the "disabled" display was mine. The confusion was understandable: My wheelchair was parked near it to avoid blocking foot traffic, and I was one of few visibly disabled artists present. Redirecting each querier to the main walls, I didn't mention that *I had not been allowed to enter as a disabled artist* because my work was "too professional." There was no option to be both disabled and professional.

This experience, and many others like it, encouraged my partner and I to lead this series of articles about disability and art in Cleveland with an introduction to some of our scene's issues that may be unfamiliar to non-disabled readers.

CLEVELAND'S SECOND-LARGEST MINORITY

Cleveland has the third-highest disabled population of any US metropolitan area, with an official count over 16-20%. These numbers reflect the degree to which urban Cleveland culture is a generally welcoming space for disabled individuals, despite the many challenges faced by our communities.

There are many positive reasons why Cleveland has become a city of choice for many disabled people, including the availability of expert health care and disability resources, the low cost of living, and surprisingly accessible public spaces and transit.

Because one in five Clevelanders are significantly disabled, it's imperative that our art scenes be accessible to disabled patrons and artists.

DISABILITY POETICS AND DISABLED ARTISTS IN CLEVELAND

Cleveland is a mix of both notable opportunities and tremendous barriers to entry for disabled artists. There are accessible studio spaces and residencies available, though a greater number remain inaccessible. Some curators go out of their way to make spaces inclusive (such as when Loren Naji hand-built a ramp to make one of the houses accessible during *Rooms to Let: CLE* in 2017), though others will actively discriminate against disabled participants in fear of being asked to do the same.

The majority of regional funding and arts programs for disabled people have a therapeutic aim. These are valuable but do nothing to support disabled artists who are trying to participate as equals in the wider art scene. On the contrary, the tendency to equate "disabled artists" with "art therapy patients" often leads to erasure of disabled artist identities. Art history shows many artists whose disabilities fundamentally shaped their works, from Frida Kahlo's intense portrayals of physical disability and chronic pain, to Van Gogh's profound explorations of mental illness, to the tactile beauty of Giovanni Gonnelli's sculptures after he became blind. Yet contemporary artists often have their disability either unjustly treated as the only important part of their narrative (as with Judith Scott, whose Down Syndrome is never left out of discussions of her work) or entirely ignored by critics and audiences (as with Chuck Close, who is a wheelchair user).

Assumptions are changing with the rise of increased networking among disabled artists; the study of "disability poetics" is gaining academic traction, and work curated by and from disabled writers, artists, and musicians is increasingly gaining national momentum.

As a city with a thriving disabled culture, we have an opportunity to be at the forefront of this movement. Some segments of the arts have taken full advantage of this (we're home to the world-class physically integrated dance company, Dancing Wheels Company & School), but the visual arts scene still needs active work by galleries, curators, and artists in a joint effort to create Cleveland's accessible future.

DISABLED AUDIENCES AND ACCESSIBILITY

I'm often met with raised eyebrows when I describe Cleveland's public spaces and transit as "surprisingly" accessible. The Americans with Disabilities Act (ADA) was passed 29 years ago; shouldn't all public spaces be accessible? But in New York City, only 25% of subway stations, including recently renovated ones, are wheelchair accessible. Compare this to Cleveland's RTA, which has 100% bus accessibility and every station is either accessible or slated for updating. This culture of accessibility is also reflected in most public cultural spaces, such as the Cleveland Museum of Art, which has full wheelchair access to permanent exhibits and also schedules regular sign language tours.

However, other spaces and events are much less predictable. From personal experience, I find that I'm not physically able to access roughly one third of the art events that I would otherwise attend. We plan a future article overviewing the accessibility of notable local galleries and events, but here I'd like to discuss a few of the very easy steps that can be taken by gallery owners and event organizers to make Cleveland's art scene truly accessible.

Wheelchair accessibility seems straightforward, but ADA requirements are regularly bypassed by small businesses and historic buildings. Because accessibility isn't guaranteed, many of us will conclude that if we don't see a way in, there isn't one—but many art spaces have hidden access points (e.g., an elevator that needs to be unlocked or a stair-free door shared with another business). If the best case scenario of main entrance accessibility isn't an option, clear signage at that location explaining routes of access will tell disabled patrons they're welcome.

Beyond ramps and elevators, common accessibility needs include subtitles or transcripts for videos, avoiding strobes in public areas, having screen-reader-friendly websites, and making sure installation spaces have room for people with assistive devices or movement disorders to navigate. Implementing this also involves training staff and volunteers about the accessible options available and how to interact with disabled patrons without making them feel unwelcome.

Spaces interested in reaching out to specific disabled communities can offer limited hours designed to be more accessible to them, such as scheduling sign language interpreters or sensory-friendly events where neurodiverse adults were explicitly welcomed. This latter kind of accessibility is something many institutions in Cleveland are starting to explore.

THE FUTURE IS ACCESSIBLE

Cleveland sits at a moment of profound potential. Recent debates over arts funding have revealed some of the polarities at work in our art scene, and we're taking first steps towards addressing the urgent need for racial diversity in our arts. This is immensely exciting, because committing to that diversity will make us a stronger and better scene. The call to embrace our disabled artists and art patrons is also a chance for growth and reaching our potential. While disabled individuals face significant physical and emotional barriers to entry in the art world, our unique experiences can also lead to the creation of transformative and revolutionary work that deserves to be seen. Full inclusion of Cleveland's disabled population is a fundamental part of creating the artistic synergy that will bring this region forward into the 21st century.

Over the next three articles, we'll be taking an accessibility tour of local venues and talking to disabled Cleveland artists about their experiences with opportunities and barriers to success. We would love to receive your feedback and disability/art stories. If you have a venue suggestion (accessible or not) or a disabled artist you think we should check out, let us know. We're particularly interested in talking to Cleveland artists of color who identify as disabled (physically or mentally), d/Deaf, blind/visually-impaired, or neurodiverse. CripplePunkArt@gmail.com.

SUMMER 2019 EVENTS

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH MAY 19

Artist in Residence: Ricardo Ruiz, Richmond, Virginia

ZYGOTE PRESS

THROUGH MAY 24

Work by Adam Shirley & Phillip Scarpone

THE SCULPTURE CENTER

THROUGH MAY 26

Beyond Truth: Photography After the Shutter

Since it was invented in 1839, there have been endless arguments about how "truthful" photography is, or even should be. Over the years, photographers have ranged from priding themselves on capturing the world as it is, to interpreting the world and bringing out unseen things. This exhibit looks at the ways in which photographers have altered the "truth," through alteration of negatives and prints, multiple exposures, and composite printing, among other techniques. The show features both works from the museum's collection, including seven recent acquisitions, and works from the Fred and Laura Ruth Bidwell Collection.

CLEVELAND MUSEUM OF ART

THROUGH MAY 26

Women Bound and Unbound

The Three Friends of Winter: Pine, Bamboo and Plum

Centripetal/Centrifugal: Calibrating an Asian American Art

The Thingness of Things: Portraits of Objects

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 31

Douglas Max Utter: Falling from the Sky of Now

HEDGE GALLERY

THROUGH MAY 31

11th Annual Advanced Ceramics Students Exhibit & Sale

BAYARTS

THROUGH JUNE 1

A Room of One's Own: Artists-in-Residence Exhibition

MORGAN CONSERVATORY

THROUGH JUNE 1

Canvas City Portfolio & Julian Stanczak Paintings

As a fundraiser for the second edition of FRONT International, taking place in 2021, FRONT has released a limited edition portfolio of six screenprints based on the Canvas City murals—a series of six outdoor murals based on abstract paintings, which was begun as part of FRONT 2018. Created by artists Julian Stanczak, Heimo Zobernig, Sarah Morris, Kay Rosen, Michelle Grabner, and Odili Donald Odita, the portfolio will be on view at Bonfoey Gallery, along with a small selection of paintings by Stanczak, for a limited time.

BONFOEY GALLERY

THROUGH JUNE 1

John Sargent: Recent Paintings

ART IN THE SCHOOL HOUSE

THROUGH JUNE 2

Looking at Appalachia

Contemporary photography curated by Roger May

MASSILLON MUSEUM

THROUGH JUNE 2

Nick Cave: Feat

AKRON ART MUSEUM

THROUGH JUNE 7

Susan Squires: Circling

1POINT618 GALLERY

THROUGH JUNE 7

Jewelry + Metals Student Show

ORANGE ART CENTER

THROUGH JUNE 8

Merit Scholar Exhibition

48th Student Show

THE GALLERIES AT CSU

THROUGH JUNE 8

Hadley Conner, Katy Richards & Eric Rippert: Should I, or Shouldn't I?

Curated by Dawn Tekler

SHAKER COMMUNITY GALLERY

THROUGH JUNE 9

Emergent 2019

HEIGHTS ARTS

THROUGH JUNE 9

Gordon Parks: The New Tide, Early Work 1940–1950

CLEVELAND MUSEUM OF ART

THROUGH JUNE 14

Monika Meler & Kerri Cushman: Stitched, Cut, and Bound

ZYGOTE PRESS

THROUGH JUNE 14

William Harper: The Beautiful & the Grotesque

William Harper's jewelry exists at the intersection of skilled craftsmanship and the conceptual rigor of a fine artist. This show is a 20-year retrospective of his work, featuring more than 60 items including jewelry, paintings, display boxes crafted from assemblages of found objects, and Japanese-style folding books. He incorporates a disparate range of materials, both those considered precious and those usually seen as disposable: pearls and precious metals on one hand, nails and plastic beads on the other, creating a tension between high and low art.

CLEVELAND INSTITUTE OF ART

THROUGH JUNE 16

Donna Coleman: Three Graces & Other Beauties

MASSILLON MUSEUM

THROUGH JUNE 16

Nature & Nostalgia in Early 20th Century Japanese Art

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 23

The Body Is the Map: Approaches to Land in the Americas after 1960: Art and Being in the Garden of Ryōan-ji

ALLEN MEMORIAL MUSEUM OF ART

THROUGH JUNE 23

Karen Sandstrom: Such Agreeable Friends

Sandstrom is well known in the community for her long-time byline in the *Plain Dealer*, but in addition to her journalism degree she has a degree in illustration from the Cleveland Institute of Art. Her sympathetic sketches and drawings share people's stories in a style that could be called visual journalism. This show focuses on the relationship between humans and the animals they share their lives with.

HEIGHTS ARTS

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*. Enjoy the shows!

THROUGH JUNE 27

Tightly Unwound
Oldfather / Craun / Yusko

AMERICAN GREETINGS GALLERY W

THROUGH JUNE 28

Fabulism

YARDS PROJECT

THROUGH JUNE 30

Shinto: Discovery of the Divine in Japanese Art

CLEVELAND MUSEUM OF ART

THROUGH JUNE 30

Zao Wou-Ki: Prints in Context

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 6

EVAC: Experiencing Veterans & Artists Collaboration

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JULY 7

Jim Ptacek: A Retrospective

SHAKER HISTORICAL MUSEUM LISSAUER GALLERY

THROUGH JULY 12

10th Annual May Show at Lakeland Juried Art Exhibition

THE GALLERIES AT LAKELAND

THROUGH JULY 14

Planes, Trains & Automobiles

AKRON ART MUSEUM

THROUGH JULY 21

Food for Thought

Organized Ambiguity: Recent Grids of David Kuntzman

Drafting Dimensions: Contemporary Midwest Ceramics

John Jude Palencar: Between Worlds

CANTON MUSEUM OF ART

THROUGH AUGUST 11

Lee Mingwei: You Are Not a Stranger

Sunrise

Abe Frajndlich: Portraits of Our Early Years

Double Takes: Historic & Contemporary Film + Video

This group of four shows honors moCa Cleveland's 50th anniversary. The centerpiece is the group of four interactive works (including sculpture, performance, video and photography) by Taiwanese artist Mingwei, who had his first museum show at moCa 20 years ago. *Sunrise* tells the story of the three women who founded the institution as the New Gallery, the first gallery in the city to focus on contemporary art, through artworks selected by their daughters. These represent the women's artistic interests, while Frajndich's pictures capture some of the artists whose work has been shown at the institution.

MOCA CLEVELAND

THROUGH SEPTEMBER 8

Mernet Larsen: The Ordinary, Reoriented

AKRON ART MUSEUM

THROUGH SEPTEMBER 22

A Lasting Impression: Gifts of the Print Club of Cleveland

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 11

George Kozmon & Guy-Vincent: Symbiology

Symbiology features 45 mixed-media works by these two Cleveland artists who use a variety of strategies to look at the mechanics of image-making, and how landscapes, people and symbols interact. "*Symbiology* relates to the idea of symbiosis. The context is usually in biology, the interrelationship between species," says Kozmon. "We've extrapolated the essence to examine the conceptual duality of our work in relation to one another in broad terms of creative output, and the dichotomy of earth/water, the underpinnings of landscape in the abstract sense." It's the latest project from these two long-time collaborators, whose work will be on display in the concourse art gallery of the convention center for six months.

CLEVELAND CONVENTION CENTER GALLERY

THROUGH OCTOBER 27

Joe Vitone: Family Records

AKRON ART MUSEUM

THROUGH FEBRUARY 9, 2020

Color and Comfort: Swedish Modern Design

CLEVELAND MUSEUM OF ART

MAY

17 CAN Summer Issue Launch Party
LA COSECHA

17 Third Friday
5-9 pm

78TH STREET STUDIOS

17 Jack Bialosky Retrospective
JUDSON PARK

17 John Nativio: Space Time Explorations
Through July 20th

KENNETH PAUL LESKO GALLERY

18 Family Open Studio
1-3 pm

ART HOUSE

18 Get Out! Festival: Outdoors, Wellness & Art
11-3 pm

BAYARTS

18 Joe Vitone: Family Records Gallery Talk
10:30-11:30 am

AKRON ART MUSEUM

20 Summer Registration Begins
ORANGE ART CENTER

23 Emergent Ekphrastacy
7pm

HEIGHTS ARTS

24 Emergent 2019
Gallery Talk 7 pm

HEIGHTS ARTS

25 Poor Sunshine Fashion Show
6 pm

LA COSECHA GALERIA

25 Cao Guo-Qiang: Cuyahoga River Lightning
This show includes three massive gunpowder works by the Chinese artist Cai Guo-Qiang, who is known for his explosion events, gunpowder-ignited paintings, and installations that utilize environmentally friendly materials. *Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art* was created specifically for this exhibition. The other two works address the state of our planet, including its threatened wildlife and its diminishing supply of fresh water. The show is part of Cuyahoga50, an array of exhibits and events marking the 50th anniversary of the last and most famous Cuyahoga River fire and its role as a catalyst for progress on protecting the environment.

Through September 22

CLEVELAND MUSEUM OF ART

30 Artists-in-residence talk: Taro Takizawa, April Bleakney, Ann Marie Kennedy
7 pm

MORGAN CONSERVATORY

31 Little Italy Summer Art Walk
5-9 pm May 31

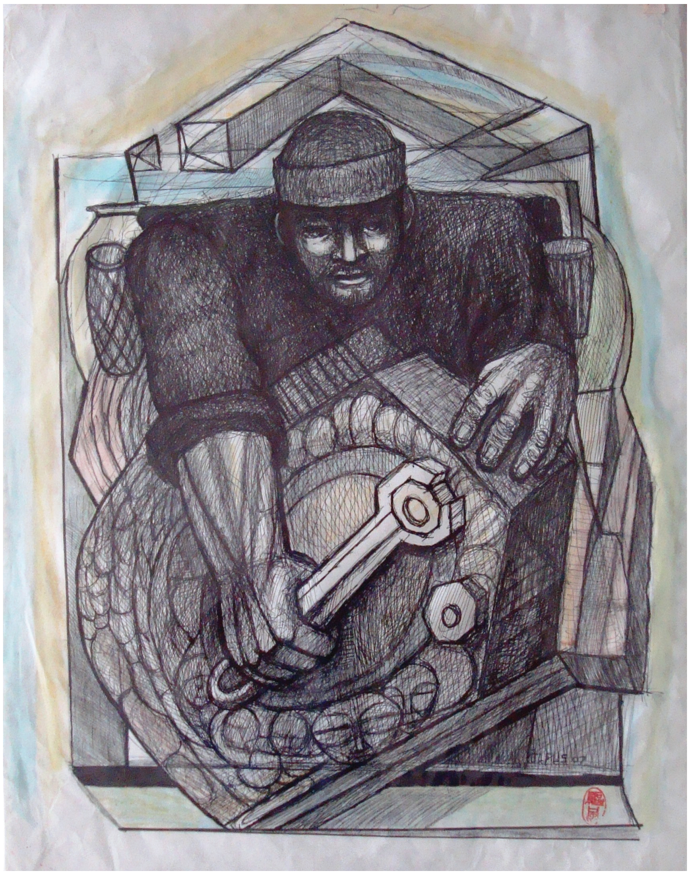
Noon-9 pm June 1

Noon-5 pm, June 2

LITTLE ITALY NEIGHBORHOOD

31 Artists in Bloom Ministry Exhibition
Through June 28

FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE



Working, by Hampton R. Olfus. Framed Gallery presents an exhibit of works by Hampton R. Olfus August 2 - 31.

Milkweed in the Sam Caraboolad Garden at the Morgan Conservatory

1 **Sidewalk Chalk Drawing Contest 2**
2 pm
LA COSECHA GALERIA

1 **Xtinguish Celebration: Crooked River Contrasts**
Through December 30
CLEVELAND HOPKINS INTERNATIONAL AIRPORT

1 **Last Look at Nick Cave: Feat., talk with chief curator Ellen Rudolph**
10:30-11:30 am
AKRON ART MUSEUM

5 **Good Neighbors**

This exhibit, cosponsored by the Beachwood Arts Council and the Shaker Arts Council, features the work of four Beachwood-based artists (Debra Bream, Hazel Brown, John Martin and Susan Cone Porges) and four from Shaker Heights (Leslye Discont Arian, Karen Mehling-DeMauro, Kathleen McKenna and Tatiana Tate).

Reception 5-7 pm June 8
Through June 27
BEACHWOOD COMMUNITY CENTER

7 **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT

7 **Waterloo Arts Juried Exhibition**
Reception 6-9 pm
Through June 29
WATERLOO ARTS

7 **The Elemental Imagination**
6-10 pm
ARTICLE

7 **Eric Rippert: The Man Whose Head Expanded**

Plain Err: The Landscapes of Timothy Herron

As an artist, Eric Rippert, who works at 78th Street Studios, is something of a shapeshifter. He initially became known for his photography-based work that included first subtle and then greater artist interventions. He's introduced other materials and media into his work until it's easy to forget his photo background. The new work at BAYarts features surfaces completed with ink, pencil and glaze, where color, form, shape and line evoke the personal memories and imagery upon which his diverse work has always been based.

Receptions 7-9 pm
Through July 6
BAYARTS

7 **Traces Past: Ana Fernandez, Mary Manusos, Nane Wenhammar, Maggie Denk-Leigh**
Reception 6-9 pm
Through July 20
MORGAN CONSERVATORY

7 **Workshop Instructors Exhibition (Part I)**
Reception 6-9 pm
Through July 6
MORGAN CONSERVATORY

7 **Praxis Digital Weaving Lab**
Grand Opening 5-9 pm
PRAXIS FIBER WORKSHOP

7 **Gary Bukovnik: Forever Spring**
Reception & book signing:
5-7:30 pm June 7 &
10:30-noon June 8
Through July 6
BONFOEY GALLERY

8 **Studio Conversations + Centennial Impressions**
Reception 5 - 7 pm
Through July 20
MCDONOUGH MUSEUM

8 **Water: Edward Burtynsky**
Through September 22
CLEVELAND MUSEUM OF ART

14 **Walkabout Tremont**
6-10 pm
TREMONT

14 **After the Pedestal: the 12th exhibition of small sculpture from the region**
Reception 5:30-8 pm
Through August 2
THE SCULPTURE CENTER

14 **Call + Response**
Through July 28
HEIGHTS ARTS

15 **Family Open Studio**
1-3 pm
ART HOUSE

17 **Summer Class Session**
Through August 30
VALLEY ART CENTER

17 **Summer Art Camps**
June 17-21 & June 24-28
ORANGE ART CENTER

17 **Sacred River Walk with Sharon Day**

Ojibwe elder Sharon Day will lead this walk commencing at the headwaters of the Cuyahoga River and ending four days later where it empties into Lake Erie. Day will sing, speak and pray to the river, and participants can walk as much of the length as they are able or inspired to, as they pray for the return of the river to its pristine, unpolluted origins. It's part of the anniversary week that culminates the celebration of the 50th anniversary of the last Cuyahoga River fire.

June 17-June 20
CLEVELAND PRINT ROOM

19 **Xtinguish Torch Fest**
Through June 22
CUYAHOGA RIVER

21 **Third Friday**
5-9 pm
78TH STREET STUDIOS

21 **Beautiful Mess: New Work by Liz Maugans**
Reception 5-9 pm
Through July 26
HEDGE GALLERY

21 **Michael Tsegaye: Crooked River**
Reception 5-8 pm
Through August 10
CLEVELAND PRINT ROOM

28 **Student Faculty Exhibit**
Reception 6-8 pm
Through August 7
VALLEY ART CENTER

28 **Spotlight: Jennifer Leach**
Through August 11
HEIGHTS ARTS

28 **Xtinguish Celebration: Crooked River Contrasts**
Through August 3
THE GALLERIES AT CSU

29 **Dread & Delight: Fairy Tales in an Anxious World**

In this show, multiple artists take on the promise and peril implicit in fairy tales from different cultures and time periods, some well-known, some not so much. They explore—in media ranging from film to sculpture to photography to installation—the messages of hope and "happily ever after" that sit side by side with messages about poverty, power dynamics and exploitation and look at what they say about what qualities are valued and desired. For instance, the classic Cinderella story offers videographer Ericka Beckman a way to explore society's expectations of women, while Timothy Horn fashions a nearly life-sized carriage from crystallized candy to speak about the "American dream" as well as queer identity.

Through September 22
AKRON ART MUSEUM

29 **Summer Art Garden 2019**
3 pm
LA COSECHA GALERIA

JULY

1 **Xtinguish Celebration: Crooked River Contrasts**
Through July 31
STANDING ROCK CULTURAL ARTS

5 **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT

5 **Ursuline Invitational/Five Generations**
6-10 pm
ARTICLE

5 **I Sing the Body**
Receptions July 12:
6-7 pm (members) & 7-9 pm (public)
Through September 29
TRANSFORMER STATION

7 **Medieval Monsters: Terrors, Aliens, Wonders**
Through October 6
CLEVELAND MUSEUM OF ART

8 **Summer Art Classes Begin**
ORANGE ART CENTER

11 **FRESH AIR Exhibition**
Reception 6-9 pm
Through August 31
YARDS PROJECT SPACE

12 **Walkabout Tremont**
6-10 pm
TREMONT

12 **Misty Hughes: Experiential Poetry**

Christy Gray: Liquid Invitations
Receptions 7-9 pm
Through August 3
BAYARTS

12 **Amber N. Ford: Portraits**
Through September 8
LISSAUER GALLERY,
SHAKER HISTORICAL SOCIETY

13 **Farm to Table Benefit**
Outdoor dinner featuring local seasonal fare, live entertainment and art auction
5:30-9:30 pm
MORGAN CONSERVATORY

13 **Legacy Fundraising Event: No Art Left Behind**
ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 **Environmental Impact: Stress, Hope, Transformation**
Reception 5:30-8 pm
Through September 7
ARTISTS ARCHIVES OF THE WESTERN RESERVE

19 **Third Friday**
5-9 pm
78TH STREET STUDIOS

20 **Family Open Studio**
1-3 pm
ART HOUSE

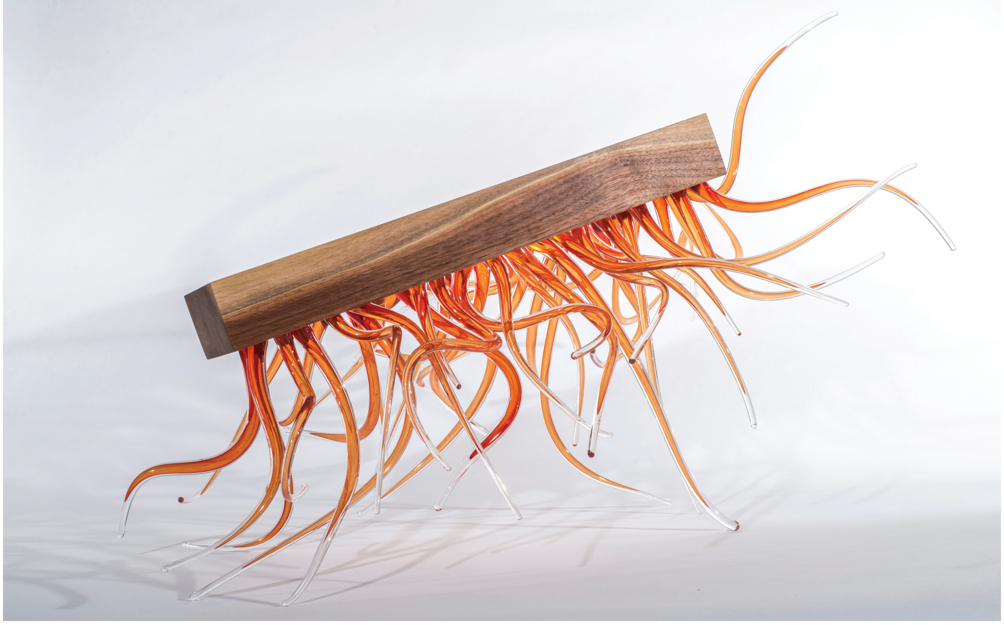
JULY 23

23 **Moonlight in the Gates**
Night Pictures from Lakeview Cemetery
FOOTHILL GALLERIES

26 **Community Culture Night**
7-8:30 pm
ART HOUSE

27 **Family Clay Day**
10 am-12 pm
ART HOUSE

27 **Corridos: Ballad of La Villa**
6 pm
LA COSECHA GALERIA



Creature, by Mark Rubelowsky, courtesy of the Cleveland Institute of Art

2

Walk All Over Waterloo

6-10 pm

WATERLOO ARTS DISTRICT

2

Hampton R. Olfus

Washington DC artist Olfus creates striking figurative images of African Americans in a variety of two-dimensional media, some in acrylic on fabric or canvas, others in pencil or ink on paper. In doing so, he tells stories of diverse lives inspired by beauty, music, art, literature, nature and history. He's had work on display at Framed Gallery on Waterloo, which specializes in black artists in various media; now he'll be getting his own show there to showcase his range of stylistic approaches.

Reception 6-9 pm

FRAMED GALLERY

2

Curators Mia Miller & Ava Collyer

Through August 25

HEIGHTS ARTS

2

Some Disassembly Required

Through September 21

MARIA NEIL ART PROJECT AT WATERLOO ARTS

2

Ursuline Invitational/Five Generations

6-10 pm

ARTICLE

2

Flourish: Melissa Haviland, Melissa Harshman, Ann Marie Kennedy, Adrienne Slane

Workshop Instructor's Exhibition (Part II)

Reception 6-9 pm

Through September 14

MORGAN CONSERVATORY

2

Ama: The Gathering Place

Through November 24

CLEVELAND MUSEUM OF ART

3

ART/VENTURES: Plein Air in the YARDS: Venture out to our own backyard!

1-4 pm

YARDS PROJECT SPACE

9

Walkabout Tremont

6-10 pm

TREMONT

9

Cleveland Video & Film Night

9 pm

YARDS PROJECT SPACE

9

Phyllis Fannin: Still a Family, Still Standing

Jackson Koch: Impressioni d'Italia: A Photographic Journey

Receptions 7-9 pm

Through October 5

BAYARTS

12

Fall Registration Begins

ORANGE ART CENTER

16

Third Friday

5-9 pm

78TH STREET STUDIOS

16

Identity & Growth: The Art of Menna Asrat & Erin McCall

JUDSON PARK

17

Family Open Studio

1-3 pm

ART HOUSE

22

Artists-in-residence talk: Andrew Mancuso, Toby Millman, Ashley Lynn Pastore

7 pm

MORGAN CONSERVATORY

23

CAN Fall Issue Launch Party

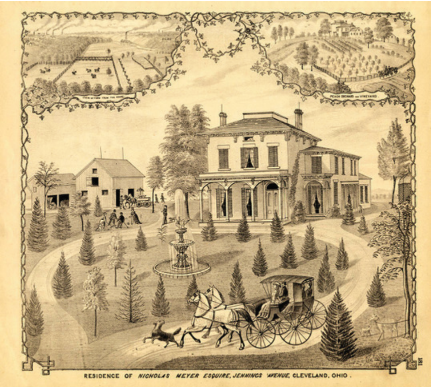
KINGS & QUEENS OF ART/THE ART PALACE

24

Notes from the Underground

6 pm

LA COSECHA GALERIA


RESIDENCE OF NICHOLAS MEYER ESQUIRE, JENNINGS AVENUE, CLEVELAND, OHIO.

A scene from historic Tremont: The residence of Nicholas Meyer, Esquire, on Jennings Avenue.

Hand painted stools become works of art at Art House.

SUMMER FESTIVAL GUIDE

White tents full of artists and vendors. City streets and warehouses revitalized. Art. Music. Spectacle. Northeast Ohio is busy with arts festivals just about every weekend of the summer.

compiled by Anastasia Pantsios

ROOMS TO LET: CLE

MAY 18 & 19 | SATURDAY NOON-7PM & SUNDAY NOON-5PM

This weekend event, now in its sixth year, moves back to its original May time slot after moving to July last year to fall within FRONT Triennial's time frame. It takes over three vacant houses in Slavic Village slated for demolition (this year located on East 53rd and East 54th Streets), and transforms them with temporary art installations and performances. This year's curators are The Visit Arts Collective, acerbic, and Shari Wilkins of the Cleveland Print Room. The surrounding area features vacant lot installations (including an outdoor installation by neighborhood students), performances and hands-on activities.

slavicvillage.org/roomstolet

FLEET AVENUE, SLAVIC VILLAGE

ART IN THE VILLAGE

JUNE 1 & 2 | SATURDAY 10AM-8PM & SUNDAY 10AM-6PM

The 29th annual Art in the Village festival takes place at Lyndhurst "lifestyle center" Legacy Village. In addition to the art fair with more than 100 artists—both local and from around the country—offering painting, sculpture, prints, ceramics, jewelry and photography, it includes a separate craft marketplace.

legacy-village.com/play/art-in-the-village-6

LEGACY VILLAGE, LYNDHURST

HESSLER STREET FAIR

JUNE 1 & 2 | SATURDAY 11AM-11PM & SUNDAY 11AM-10PM

Hippies of all ages converge on the two-block, wooden bricked Hessler Court on the Case Western Reserve campus for a festival straight out of the 1960s, which is when it started; it's celebrating its 50th anniversary this year. This festival is all about local—music, food, arts, poetry, vendors, booths staffed by local activist groups. There's plenty of art and handcrafted items, ranging from painting and photography to the inevitable jewelry and handmade tie-dyed garments.

hesslerstreetfair.org

HESSLER COURT, UNIVERSITY CIRCLE

PARADE THE CIRCLE

JUNE 8 | 11AM-4PM

Parade the Circle, now in its 30th year, invites the community to be art makers and performers. Marchers include families, work buddies, scout troops, and neighborhood, church and school groups who create costumes, props, puppets and masks—either on their own or in workshops sponsored by host, the Cleveland Museum of Art. This year's theme is "Mythology of Illusion." It's all about the costumes and props: no motorized floats, political messages, advocacy, commercial logos or characters are allowed. The giant puppets, stilt walkers and other spectacular creations fashioned by organizer Robin Van Lear and her crew always elicit oohs and aahs from the thousands who gather to watch. The parade kicks off at noon, followed by a variety of games, entertainment, and hands-on activities on Wade Oval until 4pm.

clevelandart.org/events/special-events/parade-the-circle/about

WADE OVAL, UNIVERSITY CIRCLE

ART BY THE FALLS

JUNE 8 & 9 | SATURDAY 10AM-7PM & SUNDAY 10AM-5PM

The Valley Arts Center has been hosting this fine art and crafts fair for 36 years. It takes place in Chagrin Falls' historic downtown in the park along the Chagrin River, where about 120 artists from around the country display their work and demonstrate how they make it for the browsing crowds. You'll find art to hang on your walls and art to wear, along with crafts such as furniture or garden décor.

valleyartcenter.org/abf

RIVERSIDE PARK, CHAGRIN FALLS

BAYARTS ART + MUSIC FEST

JUNE 15 | 10AM-4PM

Bay Village arts organization BAYarts moves outside its gallery in the historic buildings that make up its campus for its annual BAYarts Art + Music Festival. This one spotlights local art, local food, wellness, kids activities and music by Rey Cintron's Rice and Beans Band. It's also Destination Bay Day when visitors can explore other landmarks in Bay Village, including the Bay Village Historical Society, the Village Project, Lake Erie Nature & Science Center and the Bay Village Fire Department, with a shuttle to take them between locations.

bayarts.net/events/art-festival

28795 LAKE ROAD, BAY VILLAGE

BOSTON MILLS ARTFEST

JUNE 28-30 & JULY 5-7 | FRIDAY PREVIEWS 6-9PM, SATURDAYS 10AM-6PM & SUNDAYS 10AM-5PM

The granddaddy of northeast Ohio fine arts fairs at 48, this two-weekend affair takes place at Boston Mills ski resort located between Cleveland and Akron. Each weekend opens with a preview party on Friday evening—with wine, food and first crack at the art—before the doors open to the public on Saturday and Sunday. It's actually two art fairs in one: Each weekend features a completely different group of artists drawn from applicants across the country.

bmbw.com/artfest

BOSTON MILLS / BRANDYWINE SKI RESORT, PENINSULA

WATERLOO ARTS FEST

JUNE 29 | NOON-7PM

The Waterloo Arts Festival was started 17 years ago by Waterloo Arts (then known as Arts Collinwood), one of the pioneers in the Waterloo Arts District, just as the street was starting to come to life again. It's spread over three blocks and has a casual neighborhood vibe. The street's dozen or so galleries and artist studios open their doors—along with its other businesses—while mostly local art and crafts vendors have booths and tents outside. Music is key to this event, with bands and musicians performing inside venues such as the street's hub the Beachland Ballroom, and on five or six outdoor stages. Food trucks join the offerings available at the Beachland, Citizen Pie and Callaloo Café.

waterlooarts.org/fest

15605 WATERLOO ROAD, CLEVELAND

EDGEWATER STREET FEST

JUNE 30 | NOON-7PM

The former Clifton Arts & Musicfest, which took 2017 off due to street construction, came back in 2018. For 2019, it's changed its name to indicate a more expansive neighborhood scope. It still takes place on Clifton between West 115th and West 117th Streets, right on the Cleveland/Lakewood border, which is bursting with new businesses and housing. There are other changes too. This year's show is focusing on the growing neighborhood: It's featuring primarily local artists, arts and crafts vendors, musicians and food vendors. And it's augmenting its sales-oriented vendors with installations, especially interactive ones.

cudell.com/edgewater-street-fest

CLIFTON BOULEVARD, CLEVELAND

CAIN PARK ARTS FESTIVAL

JULY 12-14 | FRIDAY 3-8PM, SATURDAY 10AM-8PM & SUNDAY NOON-5PM

This juried show, directed by local artist George Kozmon, is celebrating its 42nd year in the expansive park in the middle of Cleveland Heights. Around 150 vendors set up along tree-lined paths, selling everything from $50 lawn ornaments to $5,000 sculptures. It features a constantly changing mix of local and traveling artists with about two dozen prize winners from the previous year automatically accepted, maintaining a mix of about 55% two-dimensional art & 45% fine crafts. There's also entertainment in the pavilion and food offerings from local restaurants up on the deck.

cainpark.com/338/Arts-Festival

CAIN PARK, CLEVELAND HEIGHTS

LAKEWOOD ARTS FESTIVAL

AUGUST 3 | 10AM-6PM

The 42nd annual festival takes over several blocks of downtown in this diverse, arts-oriented community to showcase the work of about 165 artists, selected by a jury process. It gives out awards sponsored by local businesses and organizations, as well as a scholarship for a local high school graduate and grants to community arts programs. It also features an all-day lineup of local musical entertainment and lots of food—and, since Lakewood is one of northeast Ohio's biggest foodie cities, plenty more at surrounding restaurants.

lakewoodartsfest.org

DETROIT AVENUE BETWEEN ARTHUR & BELLE, LAKEWOOD

FLATS FESTIVAL OF THE ARTS

AUGUST 17 & 18 | SATURDAY 11AM-8PM & SUNDAY 11AM-5PM

With the recent re-creation of the East Bank of the Flats as an upscale living, eating and partying destination, this festival launched in 2016 to add arts and culture to the mix. Hundreds of both local and national artists will have their work on view, and dancers and musicians from around the region make it even more festive. There's plenty of food and drink as well, both at the festival and the surrounding eateries, some of which have patios with beautiful riverfront views where you can watch the sun go down.

artfestival.com/festivals/flats-festival-arts-cleveland-ohio

1055 OLD RIVER ROAD, CLEVELAND

MADE IN OHIO ARTS & CRAFTS FESTIVAL

AUGUST 30-SEPTEMBER 1 | FRIDAY NOON-5PM, SATURDAY & SUNDAY 10AM-5PM

Hale Farm & Village in Bath Township recreates a 19th-century Ohio village and showcases the era's lifestyle—including its crafts—all season long. But for this weekend, it brings in more than 160 additional Ohio artisans, including potters, woodworkers, jewelry makers, soap and lotion makers and quilters. It also features food, performers and workshops in crafts such as paper marbling and wool felting.

wrhs.org/events/made-in-ohio-arts-crafts-festival-2019

HALE FARM & VILLAGE, BATH

BEREA ARTS FEST

SEPTEMBER 8 | 10AM-5PM

The Berea Arts Fest, now in its 29th year, turns Front Street in downtown Berea into a hive of activity with more than 100 fine artists and craftspeople setting up along the sidewalks and more art inside storefront businesses. Demonstrations and performers in the area surrounding Coe Lake are also part of this festival. It also has an area dedicated to artists with disabilities of all ages and a "Kids Kreation Station" where families can join in adding their work to a handful of cooperative art projects such as a chalk walk (also along Coe Lake) that is sponsored by the Berea branch of the Cuyahoga County Public Library.

bereaartsfest.org

FRONT STREET, BEREA

FIREFISH

SEPTEMBER 20 & 21 | FRIDAY & SATURDAY 4-11PM, SATURDAY ARTISAN MARKET 11AM-4PM

FireFish returns to downtown Lorain for the 5th year to activate empty spaces in the once-booming town that's now working on reviving itself. Art exhibits, installations, films, dancers, spoken-word artists, acrobats and musicians fill the street, empty storefronts and vacant buildings. Costumed street performers—such as fire jugglers, stilt walkers, magicians, hula hoopers and mimes—mingle with the crowd and, at the culmination of the festival on Saturday, they lead visitors down by the waterfront's Black River Landing for the spectacular burning of the ceremonial fish, representing the area's ties to the nearby lake.

firefishfestival.com

BROADWAY & WEST ERIE AVENUE, LORAIN

TREMONT ARTS & CULTURAL FESTIVAL

SEPTEMBER 28 & 29 | SATURDAY NOON-7PM & SUNDAY NOON-5PM

Taking place in leafy Lincoln Park in the middle of one of Cleveland's first areas to be colonized by artists, this festival situates artists—mostly local but some traveling artists—along two of the paths radiating out of its iconic gazebo, while dedicating others to local food vendors, area businesses and local organizations, even Tremont's many neighborhood churches. Several stages host musicians and dance ensembles. It also devotes an area to artists who live and work in Tremont. Your dog is welcome too! Heads up: This festival is usually held the third weekend of September but it moves to the last weekend this year.

tremontartsfestival.com

LINCOLN PARK, TREMONT

INGENUITY

SEPTEMBER 27-29 | FRIDAY 6PM-1AM, SATURDAY 1PM-1AM & SUNDAY 1PM-6PM

With its own dedicated space in the Hamilton Collaborative for year-round creation, the distinctive Ingenuity Festival enters its second decade with renewed energy and a return to its original concept of exploring potential interactions of the arts and technology. The former industrial complex's array of diverse spaces, both indoors and out, provide stages for installations, displays, vendors, performers of all types, and arts-related activities that engage visitors rather than relegate them to mere spectators. Plan on spending time here because you'll want to poke around the huge building where a surprise is around every corner.

ingenuitycleveland.com

5401 HAMILTON AVENUE, CLEVELAND

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

216 gallery
401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589
acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821
Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185
Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097
Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665
Art at the School House
2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com
Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255
Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122
The Art Gallery Willoughby
38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001
Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556
ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954
Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020
Artists of the ArtCraft Building
2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsoftheartcraft
#artistsoftheartcraft
Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308
ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507
the artseen
5591 Liberty Avenue
Vermilion, Ohio 44089
theartseeengallery.com
theartseengallery@gmail.com
440.963.0611
Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898
BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543
Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178
Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115
Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000
Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666
Carrington Arts
231 West Water Street
Sandusky, Ohio 44870
carringtonartsgallery.com
marsha@
marshagraycarrington.com
Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org
Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700
Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350
Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981
Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity
The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103
Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com
Community Partnership for Arts and Culture
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org
La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545
Cuyahoga Valley Art Center
contact info
Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501
Donna Marchetti Design
donnamarchettidesign.com
Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com
Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com
Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu
The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121
Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770
Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064
Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079
Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043
Gordon Square Arts District
1305 West 80th Street,
Suite 114
Cleveland, Ohio 44102
gordonsquare.org
216 930-4566
Graffiti Heart
graffitiheart.org
440.781.4515
Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533
Harris•Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600
Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734
HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201
Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457
Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885
ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org
Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271
Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090
Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719
Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369
Kings & Queens of Art/ The Art Palace
11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571
Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029
LAND studio
1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413
Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery
14423 Detroit Road
Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Society for Photographic Education
2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
8500 Station Street
Mentor, Ohio 44060
stellasartgallery.com
216.401.6965

Still Point Gallery
2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Tower Press Artists
1900 Superior Avenue
Cleveland, Ohio 44114
towerpressgroup.com

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tri-C Gallery
4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The W Gallery
530 Euclid Avenue, #41
Cleveland, Ohio 44115
thewgallerycle.com
216.385.6113

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

William Busta Gazzette
williambustagallery.com

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs
13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.com

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

John W Carlson Studios
johnwcarlsonstudio.com

Laurence Channing

Kimberly Chapman

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Debra Lawrence
deblawrencecontemporary.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Steven J. Simmons
stevenjsimmons.com

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacspaintspeople.com

John Tellaisha

Peter Tompkins
ptpllc.net

Douglas Max Utter
douglasutter.com

Emily Vigil

Guerin Wolf
guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

THANKYOU THANKYOU THANKYOU THANKYOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

$100,000 +

The Cleveland Foundation
Cuyahoga Arts and Culture

$50,000 +

Consolidated Solutions, Inc.*

$10,0000 +

The George Gund Foundation
Ohio Arts Council

$1,000–$5,000

Bill Busta & Joan Tomkins
Wally Lanci
Steven Standley

$200 +

David & Eleanor Bergholz
Keith Berr
David Burke
Ron Copfer
Thomas Darling
Brian Friedman
Michael Gill
Glenmede[+]
The Jewish Federation of Cleveland
Mary Ann & Jack Katzenmeyer
Liz Maugans & John Bando
Ann Paratore
Karen Petkovic
Patrick Walker

$100 +

James Anderson & David Wittkowsky
Kathy Barrie
Michael Buffa
Rebecca Dunn
Judith Feniger
Howard Freedman & Rita Montlack
James & Nina Gibans
Nicki & Robert Gudbranson
Nancy Heaton
Jeff Herwick & Karen Sabo-Herwick
Christine Jindra
Susan & Kevin Kelly
Jeffrey & Sandra Kornick
Jennifer Leach
Jack & Linda Lissauer
Laura Martin
Harriet Moore Ballard
Grafton Nunes
Ann Paratore
Gloria Plevin
Otmar & Rota Sackerlotzky
Lisa Schonberg
Dr. Marie A Simon & John Zayac
Peter & Roberta Van Dijk
Nancy Wolpe

$50+

Marcie Bergman
Bette Bonder
Amy Casey
John Corlett
Chad & Fran Debordeau
Diane DeGrazia
Peter & Barbara Galvin
Don Harvey & Susan Murray
Andrea & Eric Hill
Beth & Steve Kish
Kathy Law
Bill & Peggy Lipscomb
Deane Malaker
Greg Martin & Sally Accorti Martin
Victor Melaragno
Tom Miller
Ann Moneypenny
Dr. & Mrs. Gosta Pettersson
Nina Pettersson
Martin Pollock & Susan Gifford
Dave Ream
Louis & Susan Ross
Brian Ruthsatz
Karen Sandstrom
Tom & Elizabeth Schorgl
Mary Stone
Cheryl Turner
Larry Waldman
James Woods

$25+

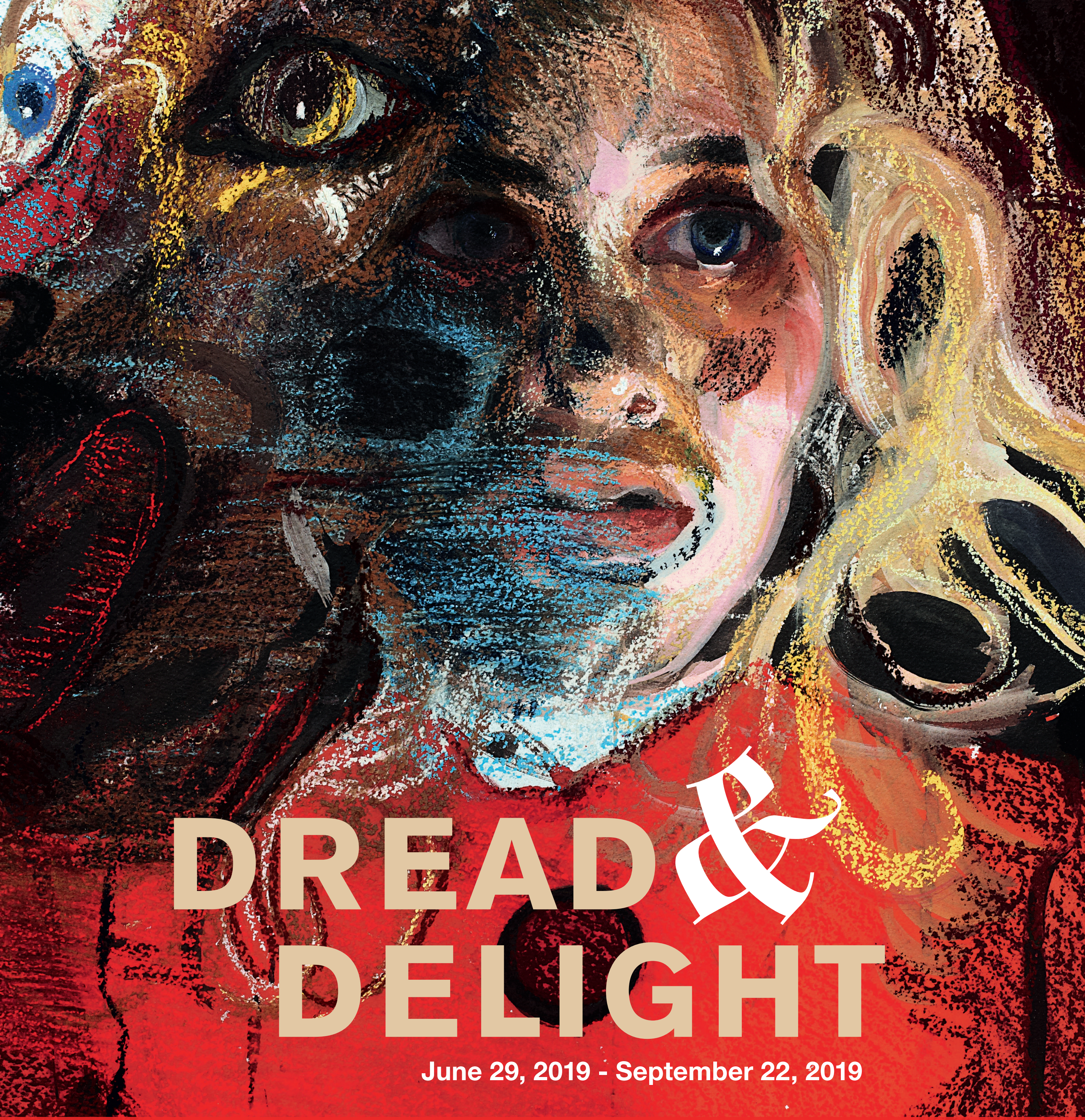
Maggie Denk-Leigh
Julie Friedman & Charles Basham
Joan & Bruno Ticconi
Mindy Tousley
Esther Trepal
Eleanore A. Walters

Subscribers

American Greetings Corp
Sharon Aunchman
Nancy & Richard Bennett
David Bergholz
Kim Bissett
C. Boehlefeld
Bette Bonder
Robert Bostwick
Beverly Box
David Burke
Johnine Byrne
Monika Chapman
Ann Cicarella
Ryn Clarke
Donna Collins
Margaret Collins
John Corlett
Sarah Curry
Mary Kay DeGrandis
Bonnie Dolan
Ken Emerick
Deena Epstein
Mary Jo Ervin
Marilyn Farinacci
Judith Feniger
Patty Flauto
Peter & Barbara Galvin
Becky Grasser
Spence Gray
Eric Gulliver
Jodi Hager
Dawn Hanson
Marianne Hawson
Lee Heinen
Jim & Christine Heusinger
Nicholas Hill
Robert Huff
Mary Ruth Hunt
Eric Jaworowski
Jack & Mary Ann Katzenmeyer
Susan & Kevin Kelley
Kelvin & Eleanor Smith Foundation
Elizabeth King
Beth & Steve Kish
Terry Klausman
Mona & Robert Kolesar
Ursula Korneitchouk
Jeffrey & Sandra Kornick
Eva Kwong
Michele Ladouceur & Jeffrey Dross
Jennifer Leach
Hillary Lyon
Deane Malaker
Betsy Manderen
Laura Martin
Christine & George Mauersberger
Kathleen McConaughy
Kathleen McKenna
Ann Moneypenny
Nicole Mellet
Thomas Mulready
Notre Dame College Library
Ann Paratore
Dr. & Mrs. Gosta Pettersson
Gloria Plevin
Donna Moore Ramsey
Dave Ream
Tom Roese
Robert Roscoe
Amanda Sherman
Virginia Simons
Kathy Skerritt
Jan Snow
Brett Sokol
Susan Squires
Denise Stewart
Mary Stone
Marsha Sweet
Barney Taxel
Joan & Bruno Ticconi
Esther Trepal
Richard Uria
Michele Waalkes
Carole Walters
Harriet Warm
Elizabeth Warshawsky
Michael Weil
Sean Williams
Nancy Wolpe
James Woods
WT Cox Information Services
John Zayac & Dr. Marie A Simon
Lisa Ziemnik

* In-kind
[+] Matching gift

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.
You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.



DREAD & DELIGHT

June 29, 2019 - September 22, 2019

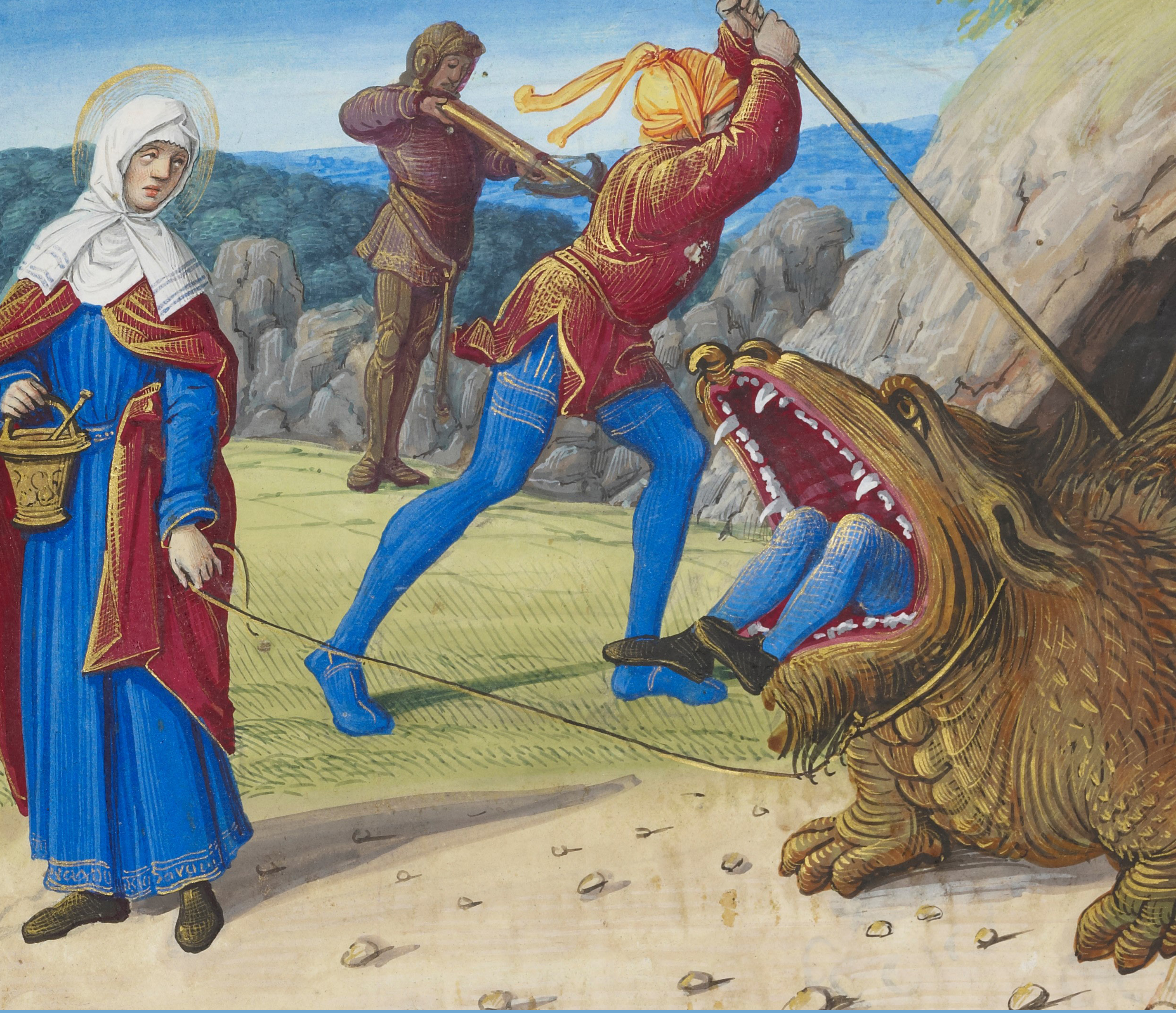
Natalie Frank, *All Fur III*, 2011–14, gouache and colored chalk on paper, 30 x 22 in. (each)
Private collection © Natalie Frank, photo by Farzad Orwang

Opening Party, June 29, 2019, 11 – 2 pm

Dread and Delight: Fairy Tales in an Anxious World *was organized by Weatherspoon Art Museum at The University of North Carolina, Greensboro and curated by Dr. Emily Stamey. Its presentation in Akron is made possible through the generous support by the John S. and James L. Knight Foundation, Ohio Arts Council, The Tom and Marilyn Merryweather Fund and Buckingham, Doolittle & Burroughs, LLC. Media sponsorship provided by Western Reserve PBS.*

KNIGHT FOUNDATION | Ohio Arts COUNCIL | THE TOM AND MARILYN MERRYWEATHER FUND | BUCKINGHAM | WESTERNRESERVE PBS

One South High | Akron, OH 44308 | 330.376.9185 | akronartmuseum.org



Medieval Monsters: Terrors, Aliens, Wonders

This Summer, discover how monsters inspired the imaginations of artists in the Middle Ages.

July 7–October 6

Medieval Monsters is organized by the Morgan Library & Museum, New York

ClevelandArt.org

THE CLEVELAND
MUSEUM OF ART

The Taming the Tarasque (detail), from *Hours of Henry VIII*, c. 1500. Jean Poyer (France, Tours, active 1483–1503). Bound vellum; 25.6 x 18 cm (10 1/16 x 7 1/16 in.).
The Morgan Library & Museum, Gift of the Heineman Foundation, 1977, MS H.8, fol. 191v